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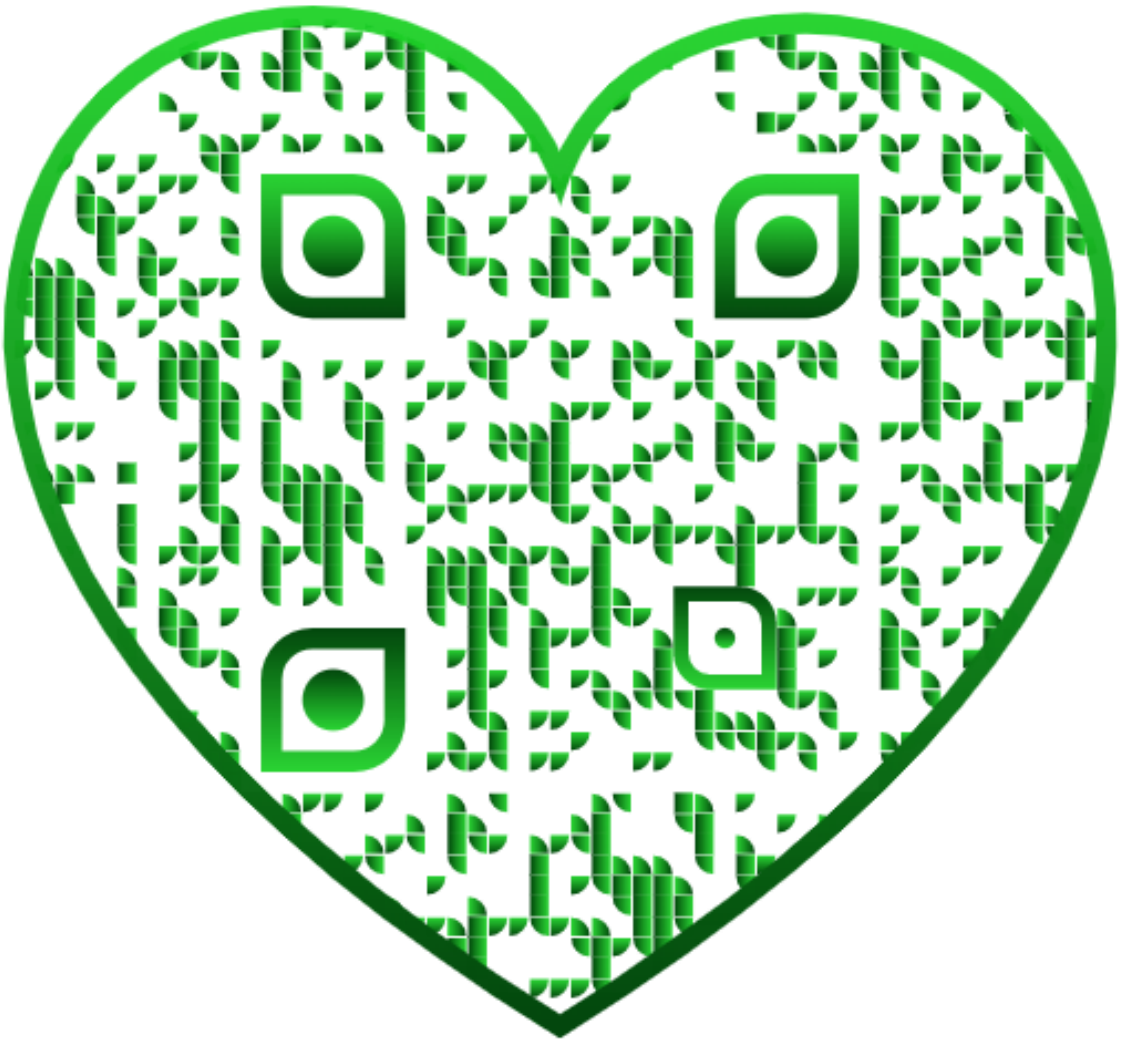

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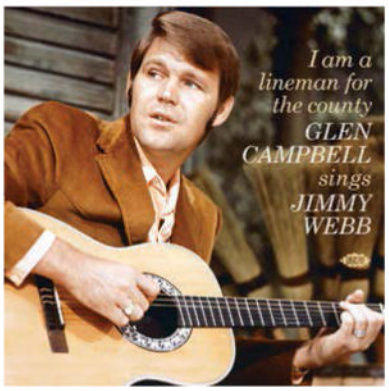
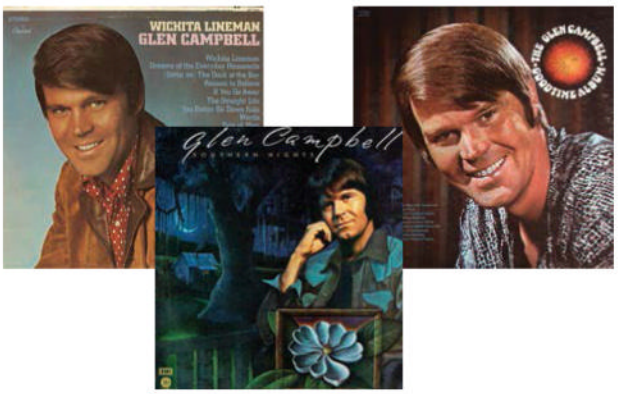
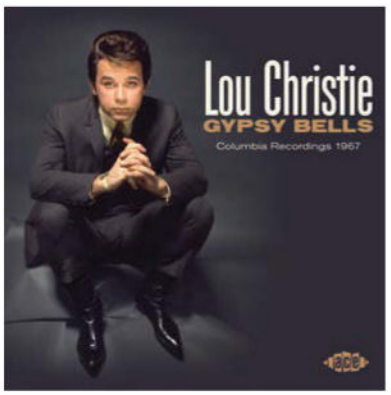


Glen Campbell
Glen Campbell Sings Jimmy Webb
CDTOP 1641
The matching of Glen Campbell's voice to Jimmy Webb's songs created some of the most evocative, widescreen American music ever made. This collection explores the duo's work beyond their classic trilogy – 'By The Time I Get To Phoenix', 'Wichita Lineman', 'Galveston' – and includes every Webb/ Campbell recording from 1967 to the turn of the 80s.





Lou Christie
Gypsy Bells: Columbia Recordings 1967
CDTOP 1601
At long last, a CD full of the falsetto pop king's wonderful Columbia recordings – including all the singles and 15 previously unreleased masters.

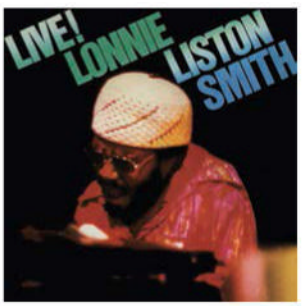
Joyce Harris
I Got My Mojo Working (Trailer Version) C/W No Way Out
NW 518 7''
Harris' cover version of 'I Got My Mojo Working' – backed by Sonny Rhodes' group the Daylighters – remained unissued until 1997. With renewed interest in Harris we are delighted to pair this 'Trailer' version of the track with 'No Way Out' as a 7" single.

Towana & The Total Destruction / Ty Karim /
Wear Your Natural, Baby C/W If I Can't Stop You (I Can Slow You Down)
REPRO 17 7''
'Wear Your Natural, Baby' was a good seller when issued on Kent Harris' Romark label in the late 60s – judging by the, at least, three pressings of it. The flip has become a modern soul classic over time.

Carolyn Crawford / Get Up And Move C/W Sugar Boy
CITY 094 7''
This Kent single has been eagerly awaited for some time. Plays at the 100 Club and other venues of ill-repute, has made it a must-play, dancefloor-filling track. The flip 'Sugar Boy' is more typical of Carolyn and Mickey's time at Motown with a bouncy beat and appropriately cute lyrics. Both sides debut here.

Little Ann / Who Are You Trying To Fool C/W The Smile On Your Face
REPRO 15 7''
Little Ann's 'Who Are You Trying To Fool' was unknown until the late 90s when Ace acquired Dave Hamilton's tapes and this glorious soul dancer was discovered. For its flip we have gone for the beautiful, midtempo 'The Smile On Your Face'.

Melvin Davis / Wedding Bells
C/W It's No News
REPRO 18 7''
Melvin Davis' 'Wedding Bells' 45 was an early Dave Hamilton collaboration - first issued on the Ke Ke label out of Detroit in 1964. Known as Detroit's soul ambassador, this release is our tribute to him.



Lonnie Liston Smith
Live!
HIQLP 100 LP
'Lonnie Liston Smith's only live album, recorded at the height of his success in 1977. Featuring his brother Donald, and the core of the Cosmic Echoes, it is one of the classic live jazz-funk albums with a fast and furious take on 'Expansions'

Lonnie Liston Smith
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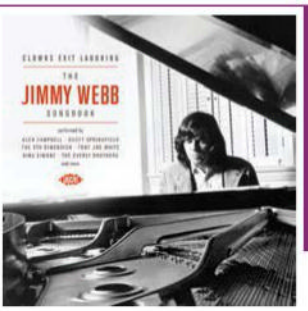
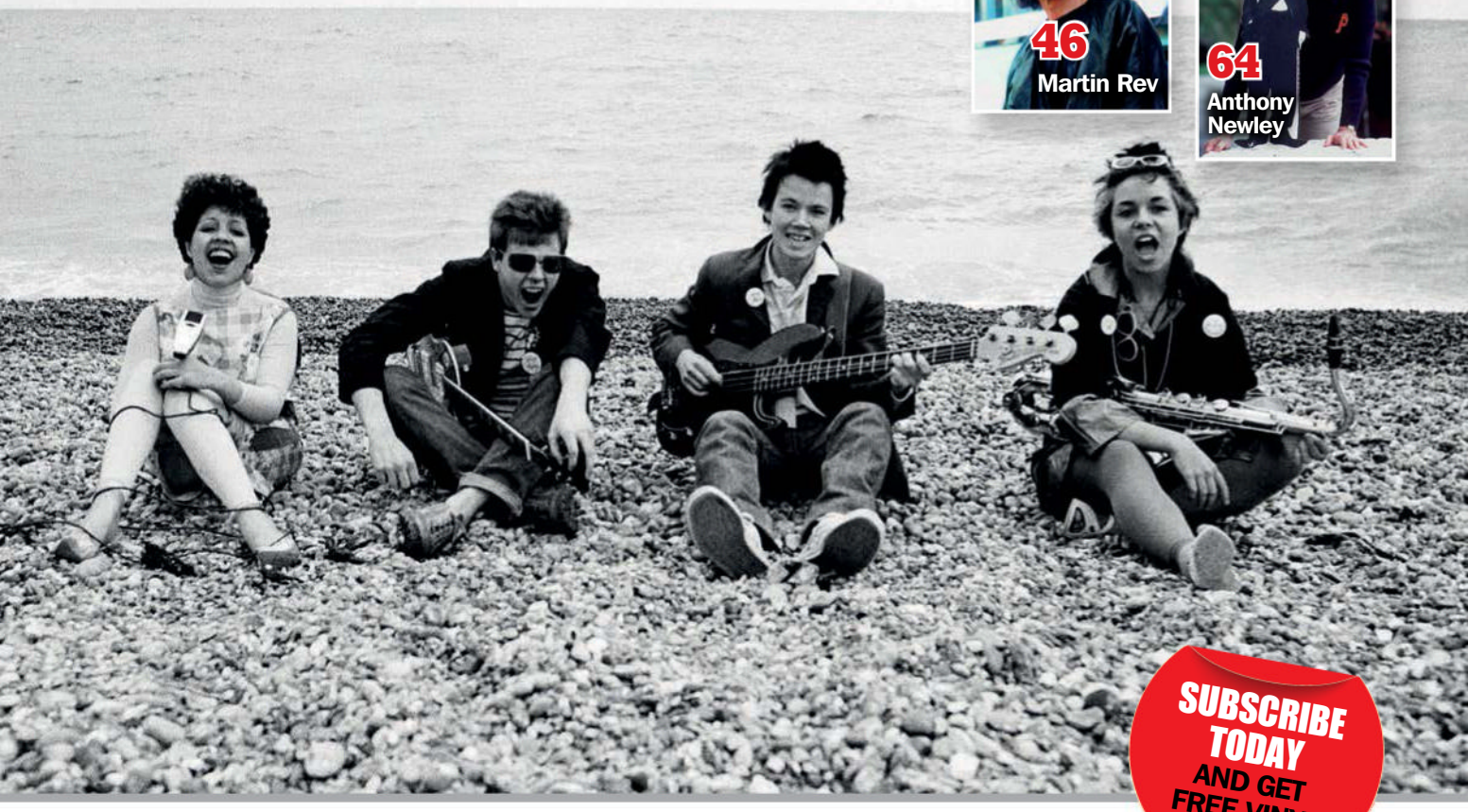
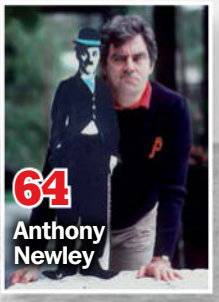


Clowns Exit Laughing
The Jimmy Webb Songbook
CDTOP 1620
Prime examples of the art and craft of one of the 20th century's greatest songwriters.





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As 1964 dawned, the Fab Four's horizons were widening as Brian Epstein plotted domination of foreign territories – first priority, of course, being the US. We tell the story of those seismic first weeks of the year, accompanied by Paul McCartney's candid snapshots of the cultural whirlwind whipping up around them

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Photos: Getty; Lary Seven; Ian Dickson

STEVE HILLAGE

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RECORD COLLECTOR

March 2024 Issue 555

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The *RC* staff's favourite... 1964 Beatles track

PAUL LESTER I'll Be Back
VAL CUTTS And I Love Her
TIM JONES Eight Days A Week
JOHNNY SHARP And I Love Her
STEVE BURNISTON A Hard Day's Night
DARYL EASLEA You Can't Do That
CHARLES DONOVAN A Hard Day's Night
NIALL DOHERTY A Hard Day's Night
BILL EDWARDS A Hard Day's Night
PETER BARRY A Hard Day's Night

Spotify

Record Collector | March 2024 | Issue 555 | Playlist

"The magazine you can hear"

The Beatles And I Love Her
Opeth The Leper Affinity
King Crimson 21st Century Schizoid Man
Sam Gopal The Sky Is Burning
Megaton Out Of Your Own Little World
Bill Evans I Got It Bad (And That Ain't Good)
Don Julian & The Larks The Jerk
Kool & The Gang Summer Madness
MC5 Looking At You
Shangri-Las Past, Present & Future
Aston Barrett Nightfall Dub
Judie Tzuke Stay With Me Till Dawn
Howard Jones Hide And Seek
Suicide Diamonds, Fur Coat, Champagne
X-Ray Spex The Day The World Turned Day-Glo
Dwight Twilley Baby Let's Cruise
Anthony Newley The Thrill Is Gone
Can Stuttgart 75 Eins
Linda Smith I So Liked Spring
Martin Carthy The Trees They Do Grow High
The Waterboys The Whole Of The Moon
The Jesus & Mary Chain jamcod
Soda Stereo Cuando Pase El Temblor
Soft Machine Hazard Profile Pt 1
Justice Genesis

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Sat 23 March
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Tue 26 March
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SHEFFIELD CITY HALL

Fri 29 March
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Hello, and welcome to RC555

There are about 217 bands that I like more than The Beatles, from Associates to Zappa, Mantronix to Mantovani. They generally leave me cold and puzzled as to the degree of reverence afforded them (see also: Dylan, B). But every so often, usually when I'm listening to *'The White Album'*, specifically Birthday or Truffle, Guitar, Martha or Monkey, I suddenly get a glimpse of the magnitude of the experience, the titanic event, that is The Beatles.

More than anything I get it during Glass Onion: the overall sound and sheer wry insistence of the drums, but especially the bit where, breaking the fourth wall, John Lennon turns to the camera and winks, "Well, here's another clue for you all – the Walrus was Paul." Imagine how big a band has got to be to enjoy that level of play between artist and audience, for it to have any value or meaning. Did I say *Titanic*? Actually, it's more like that scene in *Close Encounters Of The Third Kind* (stay with me here) where the lit-up spaceships in the night sky above get impressively bigger and bigger, until finally The Big One hoves into view, eclipsing all else before it, and you're obliterated by the enormity of the spectacle.

So anyway, with this in mind, you can sort of see why, 60 years after it/they happened, a music magazine like *Record Collector* (and there is no music magazine like *Record Collector*) might want to devote 16 pages to recreating just two months of The Beatles' career, going right into the detail of the demos and rarities and films they essayed as they tore up the rulebook and toured round the planet in 1964. Richie Unterberger does a fine job with his usual fastidious attention to the minutiae of the moment, and there are terrific supporting roles from Brian Ward, metaphorically over in Florida, and John Coleman over in Discog-land.

We trust you will pore over the resulting article – and its attendant images courtesy of photo agency Getty and a certain Paul McCartney – with a similar forensic glee. And hopefully the same will go for the superb features on Dwight Twilley – who with *that* voice, *that* face, and *those* songs should have been Bigger Than The Beatles – as well as Anthony Newley, X-Ray Spex, Shed Seven and Suicide. Oh yeah.

Paul Lester

TOP OF THE CLASS

It's February already and *RC* 554 persists with the trend for good, solid content in 130 pages of musical splendour, all bound in a double collectable cover option, a nice touch. I awarded it an "A-Star" – mainly for "A" nice effin' Geddy Lee Q&A, "A" diamond Bowie feature and "A" FAB-ulous "underdubbed" appraisal of Macca's jet-powered *Band On The Run*.

But surely the real "A" belongs to Mr Rick Astley. His surprisingly first-class "Soundtrack To His Life" was a terrific study to pore over. Come on: anyone who namechecks The Smiths, Yes, Police and Beatles will always get my show of hands. *RC*: Never Gonna Give You Up!

Simon Mullins

SYNTH CITY

Thank you for the informative article on Delia Derbyshire [*RC* 554]. It's great to see a feature on one of the forerunners of electronica. However, how is it possible to run a piece on Delia without mentioning the glorious Coventry Music Museum? In the museum there is a permanent display dedicated to her work and life which features her own reel-to-reel tape recorder, her personal copy of the original *Dr Who* theme, a brass lampshade similar to the one she used to create many of her sounds, and some unique examples of how she wrote and composed her music.

Anyway, full marks for running an article on the Sculptress of Sound but minus points for neglecting Coventry Music Museum.

Nick Knibb aka The Archbishop, email

NEAR MISS

Interesting piece on the Mountain label [*RC* 554], and one I am very familiar with, having been a Nazareth and SAHB collector for over 35 years (and from the early 90s to the early 00s I also ran the Nazareth fanclub, amassing over 230 7" 45s by them). You may be interested to know about this promo label sampler, which features two Nazareth tracks and two by SAHB (without Alex). SAHB, originally on Vertigo (who Nazareth were with in Europe at the time), moved to Mountain at the same time Nazareth did. The label quickly reissued all of Nazareth's Pegasus and Mooncrest albums. Some had more than one pressing, too. For example, early reissues of *Razamanaz* had a gatefold sleeve, and were pressed by EMI; later single sleeve issues were pressed by RCA.

In October 1977, while with Mountain (Vertigo in Europe, A&M in the US), Nazareth were touring with Lynyrd Skynyrd. On the 20th of that month, Skynyrd had a day off and invited Nazareth for a BBQ. They declined as they had an extra date to fulfill. That was the day of the fateful plane crash, Nazareth dodging a bullet there.

Keep up the good work.

Joe Geesin (also an *RC* contributor), email

BOX-SET AND MATCH

I read the letter by Robin Flegg in *RC* 554 with great interest. I started my Beatles journey at the age of 10 in 1963 after their appearance on *Granada Reports*. It was easy to follow them in the 60s as it was usually a couple of albums and three singles a year with the odd EP thrown in. I never saw them live which isn't surprising considering they only toured the world until 1966. I saw both *A Hard Day's Night* and *Help!* on release at the Odeon in Rhyl while on holiday. Paul McCartney was my favourite closely followed by John Lennon, so when the group called it a day it was their careers I followed for a while. I was fortunate to see Wings in concert twice. I moved from vinyl to cassette (big mistake) in the 70s and have continued upgrading on CD with each subsequent CD remaster job.

However, the contents of the 6-disc box sets do not interest me, and I just buy the double-CD versions. My current collection houses the following CDs: The Beatles (55), McCartney (15), Wings (10), Lennon (9), George Harrison (2) and Ringo Starr (1). Ringo's is an early Best Of and George's a Best Of and the remastered double-CD of *All Things Must Pass*. As for DVDs and Blu Rays: The Beatles (10), which includes all their appearances on *The Ed Sullivan Show*, McCartney (10), Wings (3), Lennon (2), Harrison (1) and Starr (1). If I ever feel the need to watch Peter Jackson's *Get Back,* I think it is on the Disney channel.

I became less and less enamoured with McCartney's solo output as the years went by, with *Ram* still my favourite. My most treasured items are the 22 singles on 7" picture disc and 25 CD singles (22 on 3" discs). I also have Love Me Do on 7" and 12" vinyl. If the first five albums are given the new technology treatment, I will buy them and that will bring the curtain down on purchasing The Beatles forever.

Jack Haynes, Swinton, Manchester

DON'T LOOK BACH

Many thanks for your excellent article on Nick Drake and Syd Barrett [*RC* 553] – I really enjoyed it and have ordered the book [Rob Chapman's *Unsung Unsaid*]. I am a classical guitarist and had a letter published in another music magazine in May 2018 about Nick's guitar playing on Black Eyed Dog. It is well-documented that Nick had Bach's Brandenburg Concertos on his turntable

I Was There

A reader's recollection of a key music event

This month: Pink Floyd, Earls Court, 12 October 1994, London

Remember the days when getting a ticket for a gig meant using a telephone that had a dial? So, you dial, get the dreaded "engaged tone" for the next 30 to 40 minutes (no, really), eventually get through to the box office and beg for the best tickets as you have no idea of the seating plan. I punch the air as I secure no fewer than five!

We are excited beyond belief to know we are soon to be travelling from Birmingham to London to see the Floyd on *The Division Bell Tour* to 'promote' their new album which got to No 1 in the UK on pre-orders alone!

I remember being in awe when we found a parking spot pretty close to the stadium and witness the enormous white search lights beaming above.

So, we are all seated in the stand at the rear of the venue as the lights drop to whoops and whistles as Rick Wright starts to play those magical opening chords to Shine On You Crazy Diamond. Suddenly, about two minutes in, something extraordinary occurs. The stand starts to slowly lurch forward! Wow, cool effect, guys (I honestly thought it was part of the show). But the lurching forward doesn't stop, the initial crunching sound gets louder, and a father and son sitting to my left literally disappear from my sight as they fall some 20ft or so to the ground. A guy in front shouts to me to grab his pregnant wife to prevent her falling, so I do, not knowing if both of us are going to fall.

Eventually, the movement stops, as does the music. The house lights come up. The stand is static, at a very scary forward angle, such that sitting is impossible, as is not knowing if it is going to start moving again. I cling to the pregnant lady until security rescue us from the stand. Truth is, it happens so fast I don't get a chance to feel scared.

So here we are, driving back to Birmingham only a few hours after we arrived in London, awaiting news of what we genuinely believe may be deaths and serious injuries. It feels surreal.

Fortunately, no one did lose their lives that night. I never did know what became of the father and son or the pregnant lady, so if you are reading this, maybe let me and *RC* readers know how you are.

For our trauma and trouble, all those on the collapsed stand received a signed letter from the band along with a unique 'dated' T-shirt on the re-arranged date [*17 October – Ed*]. It is the shortest Floyd gig ever, I suspect, and one I'll never forget.

Andy Cooke

on the day of his death and this is especially relevant to the guitar playing on Black Eyed Dog. There is an obvious link to Bach in Nick's Black Eyed Dog – the guitar break in the song is pretty much a direct lift from The Prelude in Bach's 4th Lute Suite. This theme also occurs in several other Bach compositions – Bach was known to transpose themes and melodies for different instruments and from composition to composition. This link – to the best of my knowledge, and I have read pretty much all of the books and articles about Nick – has been missed by the many commentators, analysers and biographers of Nick's work.

Keep up the good work!!

David Milne, email

ROGER AND OUT

Somewhere between 1974 and 1978, I was the Senior Press Officer for the London Fire Brigade and worked at Lambeth HQ. The Tate Gallery was a 10-minute walk across Westminster Bridge, and I used to go there during lunch times. One time there was a Dali exhibition, and I went to sit on a seat to take in one of his masterpieces. The man already on the bench shuffled sideways as I did so, still looking straight ahead at the painting. I thanked him and he kind of mumbled something I didn't quite hear. He continued looking at the painting for a short while before getting up and walking off. I took a quick glance at him, and he looked a bit overweight, mainly bald, and although it was summer and warm, he was wearing an old raincoat.

A month or so later I saw him again on the same bench staring at a painting and I sat down next him. He shuffled over again. I said thanks and he said quietly, "That's okay... I'm Roger", which to be regretfully honest I thought was a bit odd. I replied, "I'm Colin" at which he stood up and walked off again without looking directly at me.

About a year later I saw him for the last time. He looked a bit tidier, and his hair had grown a bit from the back and was combed forward – I thought about saying hello just as an attractive woman walked up to him and they walked off.

I thought nothing more of it until years later when there was photo of Syd Barrett in *RC* taken around the mid-70s and I thought, "Eff me, that's Roger!" Then the obvious thought came: Roger is Syd's real name!

It goes without saying that *RC* continues to amaze and enlighten us music lovers.

Colin Williamson, email

MEEKBEAT

Loved your feature on Heinz Burt [*RC* 553] but I do think mention could have been made of the good records he made with Joe Meek (Big Fat Spider, Movin In, I'm Not A Bad Guy). They're not collectable just because of their scarcity, but because they're thrilling and excellent examples of what has come to be known as "freakbeat". Personally, I think Joe Meek was at the height of his creative powers shortly before his untimely death. All the more incredible when one considers the mental health issues he had (which ultimately ended in tragedy). Hopefully, someone will see fit to reissue the fantastic *Joe Meek Freakbeat: You're Holding Me Down – 30 Freakbeat, Mod & R&B Nuggets* compilation on vinyl in the near future – it contains a couple of Heinz's better recordings. Big Fat Spider gets a spin by me every Halloween (getting an Aussie release on 45).

Simon Laxton, Melbourne

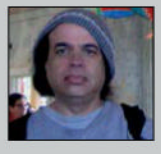
GO WEST

I was delighted, on reading the Christmas edition [*RC* 552], to see a whole page dedicated to The Royal Guardsmen's single, Snoopy's Christmas. Although I am very much in the progressive / rock / glam camp, I always loved their original hit, Snoopy Vs The Red Baron, and bought the various follow-up singles, all admittedly in a very similar style. The best of these, though, was Snoopy's Christmas and your article did it justice. I've never heard it played on any Christmas programmes, even ones where they've featured less obvious Christmas records. Maybe next Christmas … Now, how about a feature on the various singles issued by artists under the umbrella of the Teenage Opera. Keith West's Excerpt From A Teenage Opera (often referred to as Grocer Jack) was great, but in my view the follow-up, Sam, was even better yet never seems to get any airplay. There were also other great tracks from the likes of Tomorrow, Kippington Lodge and Mark Wirtz which would merit some attention.

Martin Graham, Norwich

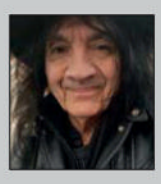
Good suggestion, Martin. Actually, we interviewed Keith West in RC *517 and hopefully it will include all the material you're after*. **PL.**

THIS MONTH'S CONTRIBUTORS



Richie Unterberger, author of *The Unreleased Beatles: Music and Film*, dives into the deepest corners of **The Beatles**' breakthrough to a global audience in early 1964 (p74). His most recent book is Taschen's *San Francisco: Portrait of a City*.

John Coleman is a London-born writer and DJ. He is a regular at *RC* and a *Sunday Times* contributor. He met George Harrison at film company offices in Soho Square circa 1986, just before the release of the ill-fated *Shanghai Surprise* movie. His **Beatles**: 1964 UK Discography (p88) also includes worldwide rarities to show that, by '64, The Beatles had become a truly global phenomenon.



Entering his 70th year, *RC* veteran **Kris Needs** continues blowing raspberries at retirement with books afoot on Fast Eddie Clarke, *Into The Cosmic Hutch* podcast partner-in-mischief Nina Walsh, **Martin Rev** (p46), and 52 years writing about music in 2025's forthcoming autobiography.

This issue, **Spencer Leigh** writes about the deeply strange **Anthony Newley** (p64). His latest book *is Little Richard: Send Me Some Lovin'* and he's planning a memoir, *80 At 80*, for his next birthday. "I'm not finished yet," he says, "I'll write till I... *arrgh!*"

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 21 MAR

70s FREE FESTIVAL SCENE

PLUS! THE JESUS & MARY CHAIN + ELBOW + CSNY + NOW THAT'S WHAT I CALL MUSIC + 60s BLUES + EARTH

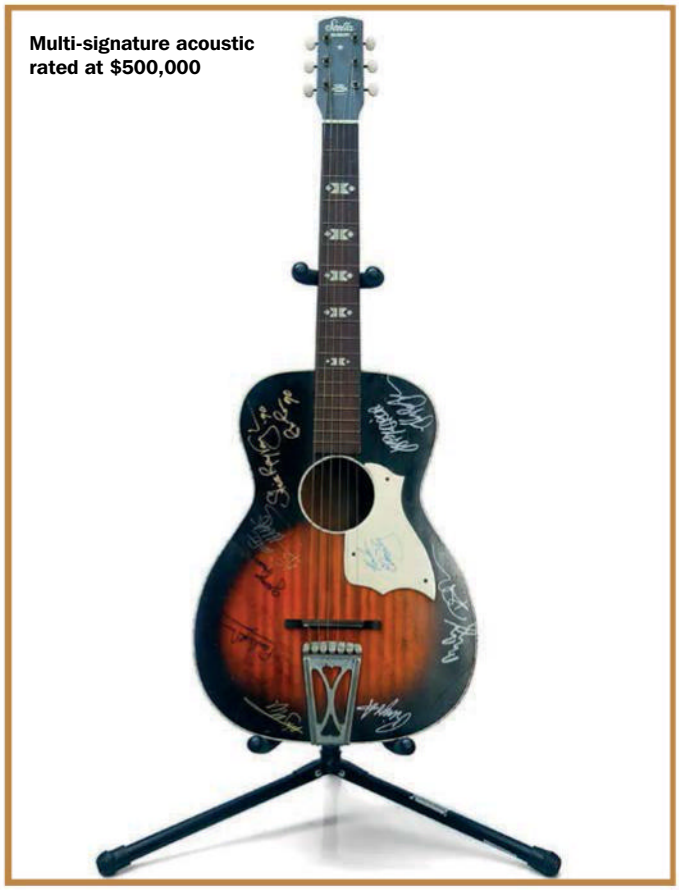
HEARD IT THROUGH THE

GRAPEVINE

News & views from the collecting world

Careful with that axe!

Acoustic guitar signed by more than 30 major artists on the auction block



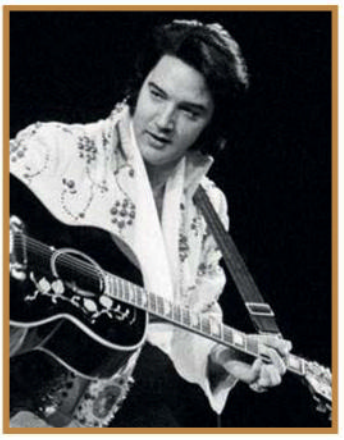
Multi-signature acoustic rated at $500,000

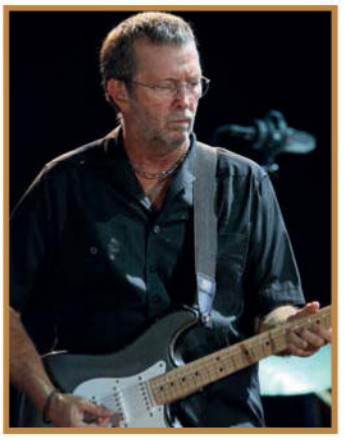
An 8 February auction by Dalshire of Carrollton, Texas, included signed drumheads from **Jefferson Airplane**, **CSNY** and **Mötley Crüe**, and signed guitars from **George Harrison**, **Red Hot Chili Peppers**, plus a Stella acoustic guitar sporting the signatures of, among others, **The Beatles**, **Elvis Presley**, **Led Zeppelin**, The Rolling Stones' **Mick Jagger**, **Ronnie Wood**, Queen's **Brian May**, **Freddie Mercury**, Pink Floyd's **David Gilmour**, **Roger Waters**, **Grateful Dead**, **Jimi Hendrix**, **Jim Morrison**, **Stevie Ray Vaughan**, **Eric Clapton**, **Gregg Allman**, **Bruce Springsteen**, **Neil Young**, **Stephen Stills**, **Slash**, KISS' **Gene Simmons**, Eagles' **Joe Walsh**, **Glenn Frey**, **Don Henley**. The "holy grail" instrument was described as being in Good condition, with an estimate of $500,000.

The 19-20 March auction via hakes.com includes a **Nirvana** handwritten set-list. ■ Omega Auctions plans to put on the block some 285,000-plus duplicate-copy LPs from the BBC Sound Library over the next 18 months. See omegaauctions.co.uk. ■ A 4 February charity auction via juliensauctions.com included signed guitars from **Taylor Swift**, Eagles' **Don Felder**, **The Cure**, **Metallica**, **Harry Styles**, **Slash**, **DJ Khaled**, **Willie Nelson**, **Bon Jovi**, **Garth Brooks**, **Aerosmith**, **George Thorogood**, **Lenny Kravitz**, **Ozzy Osbourne**, **Dua Lipa** catsuit, **Pete Townshend** boots, jackets from **James Brown**, **Lionel Richie**, **Coldplay** handwritten set-list, **Lumineers** handwritten lyrics/drumhead, **Dr Dre** trainers, Fleetwood Mac's **Christine McVie** piano (estimate, $30,000). On 31 January, *The Collection Of* ***Dusty Hill*** *Of* ***ZZ Top***

> "Signatures include The Beatles and Elvis Presley"

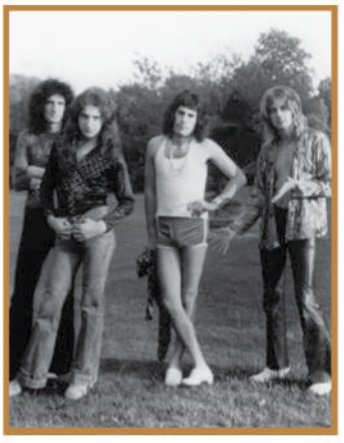
(Part II) was offered, including guitars, clothing, posters, and, on 29 January, **Janis Joplin**'s pool table went under the gavel. A 27 February auction includes signed guitars from **Lana Del Rey**, **Noel Gallagher**, **Tenacious D**, **Willie Nelson**, **Dwight Yoakam**, **Chicago**, **Tears For Fears**, **Kenny Loggins**, **Steve Miller**, **Goo Goo Dolls**, **BB King**, **Taylor Swift**/amp, camera, tambourine, trunk, pillows, **Dolly Parton** album sleeve outfit, **Madonna** bathrobe, **Amy**





Signatories include Elvis Presley (left) and Eric Clapton

All of Led Zeppelin (left) and some of Pink Floyd sign on



Members of The Rolling Stones (left) and Queen make their mark(er)

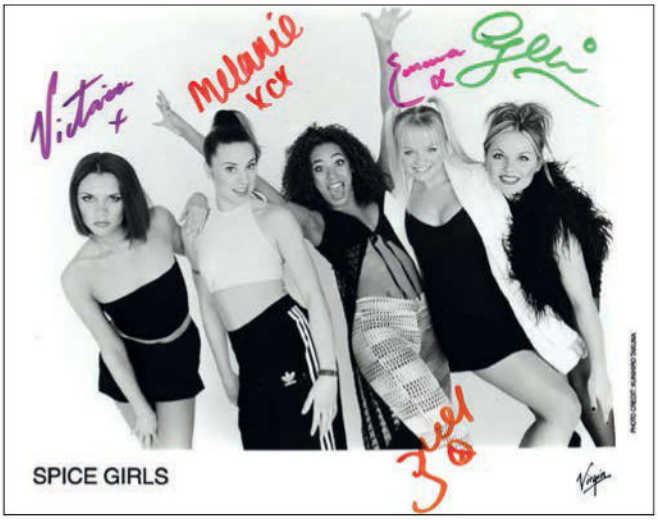
Winehouse vest, locket, **Lady Gaga** dress, **The Beatles** signed baseball, **Freddie Mercury** handwritten lyrics, **Frank Sinatra** painting, jackets from **Mick Fleetwood**, **Michael Jackson**, **Slash** guitar pedal. ■ The Monkees' **Michael Nesmith**'s 3,365 feet^2, three-bed, three-bath house, with pool, 6.5 acres, Carmel Valley, California, was sold in January for $3.25 million via realtor.com. ■ **Charlie Puth**'s 4,800 feet^2 Beverly Hills house, with 0.5 acres, pool, was offered in January via Westside for $17 million. ■ Guitar/instruments/memorabilia sales are held 5-8 March via gardinerhoulgate.co.uk. ■ A memorabilia/concert posters auction is held via ha.com, 11-13 April. ■ A music memorabilia auction via hansonsauctioneers.co.uk at Etwall, Derbyshire, is on 6 March. ■ Eight auctions of *The Collection Of Sir* ***Elton John****: Goodybye Peachtree Road*, featuring items from his former Atlanta home, are offered via christies.com, 21-27 February. They include his piano (estimate, $50,000), jewellery, watches, stage costumes, Banksy triptych ($1.5 million), Damian Hirst art ($450,000), Tracey Emin art ($120,000), pinball machine, Bentley car, art-photos, shoes, suits, punchbag, shirts, Picasso jug ($50,000), clocks, statues, tables, lights, glassware, luggage. A £50 catalogue is out via store.christies.com. ■ The Isley Brothers' **Rudolph Isley**'s 21,182 feet^2, six-bed Chicago house, with 3.7 acres, pool, gym, spa, library, cinema, games room/courts, was offered in January for $3.499 million via Keller Williams. ■ The Site studio, Santa Margarita, California, used by **Pearl Jam**, **Huey Lewis & The News**, **Neil Young**, **Linda Ronstadt**, **Dolly Parton**, **Emmylou Harris**, **Tracy Chapman**, **Joe Satriani**, **Night Ranger**, **Hootie & The Blowfish**, **Aaron Neville**, The Rolling Stones' **Keith Richards**, was offered in January via Northgate Realty for $3.2 million. It includes a bedroom, bathroom, two-bed guesthouse, garage, pool, spa, sauna, solarium, basketball court, and an adjacent 10 acres are $800,000. ■ February rrauction.com sales included (14) **Pete Townshend** letters, **Prince** reel-to-reel tapes, voice-message tape (23) **The Beatles** unaired behind-the-scenes footage from the *Help!* film shoot, during I Need You, on Salisbury Plain, May 1965. ■ **Rufus Wainwright**'s 2,119 feet^2, three-bed, three-bath house, with garden, pool, waterfall, library, garage, Laurel Canyon, California, was offered in January for $2.2 million via The Agency, Beverly Hills. ■ In January, Def Leppard's **Rick Allen**'s 1986-87 drum kit was offered via reverb.com for C$ 43,312. ■ In January, Mötley Crüe's **Nikki Sixx** 's Chevrolet Chevelle car sold via barrett-jackson.com for $110,000.

Photo: (Eric Clapton) Jack English

Pictures At An Exhibition

Artwork, photos and ephemera on public display

KISS' **Paul Stanley** has Florida art exhibits in February at Wentworth Gallery in (23) Hollywood Seminole Hard Rock Hotel & Casino (24) Boca Raton Town Center Mall. ■ The ***Jerry Garcia**: A Bluegrass Journey Exhibition*, including audio-visual material, is at the Bluegrass Music Hall Of Fame & Museum, Owensboro, Kentucky, from 28 March. ■ The ***Spice Girls** At 30* exhibition of the Liz West memorabilia/merchandise collection, including stage costumes, audio-visual installations, is at British Music Experience, Liverpool, to 8 September. ■ The Dove Center & Gospel Music Museum, incorporating the US Gospel Music Association Hall Of Fame, opens at 4th Avenue/Commerce Street, Nashville, in 2025. ■ **Paul McCartney**'s *Photographs 1963-64: Eye Of The Storm* exhibition is at Chrysler Museum Of Art, Memorial Place, Norfolk, Virginia, to 7 April, then Brooklyn Museum, Eastern Parkway, New York, 3 May-18 August. ■ **Nick Cave**'s *The Devil – A Life* exhibition of 17 ceramic figurines is at Xavier Hufkers Gallery, Rue St Georges, Brussels, Belgium, 5 April-11 May. ■ Jill Furmanovksy's *No Music No Life* photo exhibition, including **Oasis**, **Kate Bush**, **James Brown**, **The Clash**, **Amy Winehouse**, **Pink Floyd**, **Chic**, **Joy Division**, **Miles Davis**, **Leonard Cohen**, **The Rolling Stones**, is at Proud Galleries, John Adam Street, London, to 16 March. ■ In January, the Metal Blade Museum announced that the label's repository at Dean Martin Drive, Las Vegas, is open daily. It includes promo items, flyers, record awards, tour/video props, original photos/album artwork, instruments and merchandise from the likes of **Slayer**, **Metallica**, **Deep Purple**, **Alice Cooper**, **Aerosmith**, **Thin Lizzy**.



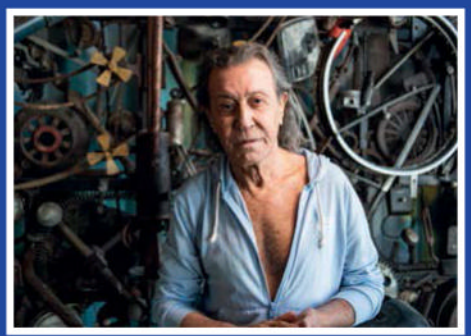
Spice Girls sign-off on 30th celebrations

Jerry Garcia: bluegrass exhibit

HELLO IT'S ME

Albert Hammond

Singer/songwriter on his first studio set in 14 years



How come you're back with a new project now?
I thought that it was a good time to release a record of songs newly-written for myself as an artist. It's been 20-plus years since I did that. During the Covid period, I had a lot of time on my hands, so, I called my friend, John Bettis, and I asked him to collaborate. Writing the record on FaceTime was amusing because we'd never written that way before. John was in Nashville and I was in Spain and Gibraltar.

How long did it take?
Two and a half years to write and complete. We wrote about 35 songs and used 17.

Where have your most successful markets been in recent years?
In the last 14 years, it's been where I toured: South Africa, Japan, the UK, Ireland, Norway, Denmark, Germany, Austria, Switzerland, Belgium, Holland, Spain, Chile. I kept it all going with love, perseverance and hard work. I re-recorded a lot of old songs and ones that I'd written for others for *Legend* and *Legend 2*. It was a lot of fun, as I love being busy.

What was the standout moment?
Finding my spiritual self, which I lost for a few years. I realised that I could make millions of people happy with my songs and singing. That's an incredible feeling. If you can make one person happy in life, you've done well. I've done very well.

Who's been the biggest inspiration along the way?
Mum, Dad, God, the universe, faith, love, compassion, empathy, and giving without expecting anything in return. It feels wonderful to still be doing it after getting Covid twice. My life changed, and I got an autoimmune disease and vocal atrophy. It screwed my life up but, being a survivor, I picked myself up and I'll hopefully tour again.

What's next?
To carry on doing what I do until the end. No plans for retirement. Life is beautiful the way it is, and I'm grateful.

Albert Hammond* Body Of Work *is on earMUSIC, 1 March.

Acoustic+

Melanie *One Night Only – The Eagle Mountain House*, Jackson, New Hampshire, 1984, gold 2LP, 2CD, Cleopatra, 15 March, while *Stoneground Words Deluxe* 2CD with 11 bonuses is out this month and a 6CD rarities box is due in June via Easy Action. ■ **Pete Seeger**/Daid Bernz *Chopping Wood* book, Jawbone, 16 April. ■ **Urban Folk Quartet** *True Story*, including **Joe Boughton** (Fairport Convention), **Tom Chapman** (Jacqui McShee), SAE, 29 March. ■ ***Joan Baez***, 10 bonuses, Hoo Doo, 22 March. Due: February (23) **Glen Campbell** *I Am A Lineman For The County*, Ace, **David Crosby** *Live In New York 1984*, Timeline March (1) **Hal Lone Pine** *I Hear The Bluebirds Sing*, Jasmine (22) **Charlie Parr** *Little Sun*, Smithsonian Folkways, **Sandi Thom** *Warpaint* (29) **Kenny Chesney** *Born*, [TBC] April (26) **Holly Lerski** *Sweet Decline*, Laundry.

Blues

Due: March (1) **Jesse Stone** *Architect Of Rhythm & Blues 1927-61* 2CD, Jasmine, **Memphis Slim** *'60/'61* 2CD, Sunset Blvd (3) **Jimmy Witherspoon** *How Time Flies* 3CD, Acrobat (22) **Gary Clark Jr** *JPEG RAW*, Warners June **Joanne Shaw Taylor**'s latest, [TBC].

Biz

In January, a survey of 1,000-plus independent music artists by distributor DITTO found that only 12.8 per cent issued vinyl in 2023, with most being aged 45-plus (54.9 per cent), and mainly rock (14.9) and indie (13.8). Some 54.4 per cent thought it too costly to issue vinyl, 9.9 per cent said production too long, 28.7 per cent reckoned that their fans wouldn't buy enough vinyl to cover the costs, and 7 per cent suggested there were a combination of disincentivising factors. See press.dittomusic.com. ■ Gibson Guitars' 4,500 feet^2 Gibson Garage London opens on Eastcastle Street, 24 February. ■ *National Album Day* is 19 October.

Hip-Hop/Dance+

Orbital 11-track 2LP, green, red 2LP, cassette; 22-track 2CD, 4LP/book, two unissued; 4CD/book, adding 20, including *Synergy*, *Mystery Gig 1991*, on London, 19 April. ■ **Dave Clarke** *Archive One* box, with LP, five red 7"s, print, CD, daveclarke.tmstor.es, 5 April. Due: February (23) Wu-Tang Clan's **Ghostface Killah** *Killah Christmas*, Wienerworld April (5) **Kanye West & Ty Dolla $ign** *Vultures Vol 3*, [TBC].

Indie

Church Chords *Elvis, He Was Schlager*, with Dirty Projectors' **Kristin Slipp**, Otherly Love, 23 February. ■ ***This Rebel***, with **Jon Simcox** (The Kills), Jump The Cut, 8 March. ■ The Pale Fountains' **Mick Head** *Loophole* CD, LP, mickheadofficial.com, 3 May, *Ciao Ciao Bambino* hardback book, Nine Eight, 15 August. ■ **Looper** *Up A Tree* alternate sleeve, 10-track green LP, with flexidisc of unissued cut, 20-track 2CD, Mute, 8 March. ■ Iain Robertson ***Oasis** What's* ➤

Photos: (Albert Hammond) Rita Carmo; (Jerry Garcia) Snooky Flowers

ROCK AND PROG

Chrysalis CATALOGUE

UFO
Phenomenon
2LP and 3CD

UFO
Strangers in the Night
8CD box and 2LP Clear Vinyl

UFO
Force It
2CD and 3LP clear vinyl

UFO
Lights Out
(2024 Remaster)
2CD + 3LP

UFO
No Heavy Petting
(2023 Remaster)
2CD + 3LP Clear Vinyl

Gentle Giant
The Missing Piece
(2024 Steven Wilson Remix)
CD+Blu-ray + 1CD
+ Black LP + Green LP

Gentle Giant
In'terview
(2023 Steven Wilson Remix)
CD+Blu-ray + 1CD
+ Black LP + Blue LP

Mandalaband
Legacy: The Story of Mandalaband 1975 – 1978
4CD + Mandalaband 2LP
+ The Eye of Wendor 2LP

Michael Schenker
Is it Loud Enough? Michael Schenker: 1980 - 1983
6CD

available to order now

What's Happening?!?!

Collecting's roads less travelled

Pantera's Rex Brown brings the thunder

At *RC* Towers, new music appears to us to be bubbling under from **Nick Cave & The Bad Seeds**, **Alicia Keys**, **Stryper**, Lonely Robot's **John Mitchell**, Outkast's **Andre 3000** with **Sault**, **Sweet Oblivion**, **The Weeknd**, **Casualties Of Cool**, **Lady A**, **Graham Bonnet**, **Shenseea**, **Happy The Man**, **NERD**, **Flotsam & Jetsam**, **Lizzo**, **Billy Joel**, **Christina Aguilera**, **Soulfly**, **Jess Glynne**, **Dark Tranquillity**, **Lana Del Rey**, **Painward** (with Overkill's **Bobby Gustafson**), **Crownshift** (with Nightwish's **Jukka Koskinen**), **The Bee Tellers** (with ex-Mostly Autumn's **Heather Findlay**), **Deicide** (on Atomic Fire), **Masterplan** (AFM); along with ex-Great White's **Jack Russell**'s autobiography.

CELLULOID HEROES

Projects due include Varda Bar-Kar's ***Janis Ian*** *And The Art Of Song* documentary film, including Q&As with **Joan Baez**, **Arlo Guthrie**, **Tom Paxton**, in cinemas, then US PBS TV; James Keach/John Boylan's upcoming **Linda Ronstadt** biopic, with **Selena Gomez**; **Mogwai** *If The Stars Had A Sound* documentary film, at *SXSW*, Austin, Texas, this month; Ridley Scott's *Gladiator 2* film, soundtracked by **Harry Gregson-Williams**, in cinemas, 22 November; documentary films on **Billie Eilish**, ex-Little Mix's **Jesy Nelson**; a **Bruce Springsteen** *Nebraska* film; a biopic of Red Hot Chili Peppers' **Anthony Kiedis**, via Universal; Nichols Jack Davies' **The Mars Volta** *Omar And Cedric: If This Ever Gets Weird* documentary film, via Clouds Hill Film; the *Tell Me What You Want: 50 Years Of* ***Zebra*** documentary film; the four-part *Thank You, Goodnight: The* ***Bon Jovi*** *Story* documentary series, via hulu.com from 26 April; a **Ludacris** comedy series via BET+; Daniele Luchetti's *Confidenza* film, soundtracked by Radiohead's **Thom Yorke**; a **Beverley Knight** movie in 2025; Tyler Perry's *Mea Culpa* film, with ex-Destiny's Child's **Kelly Rowland**, 23 February, Julien Leclerq's *The Wages Of Fear* film, soundtracked by **Eric Serra**, 29 March, on Netflix; Irene Taylor's *I Am:* ***Celine Dion*** documentary, on Amazon Prime; Morgan Neville's *Piece By Piece* **Pharrell** biopic, in cinemas, 11 October; Antoine Fuqua's **Michael Jackson** biopic, *Michael*, in cinemas, 18 April 2025; Colman Domingo's **Nat 'King' Cole** biopic; a 10-part *Shogun* drama, soundtracked by NIN's **Atticus Ross/Leopold Ross/Nick Chuba**, on Disney+, from 27 February; Adam Cooper's *Sleeping Dogs* film, soundtracked by **David Hirschfelder**, in cinemas, 22 March; Doug Liman's *Road House* film, soundtracked by **Christophe Beck**, on Prime Video, 21 March.

KIT & CABOODLE

Pantera's **Rex Brown**'s Thunderbird Bass is out via Epiphone; **Glenn Hughes**' Signature Purple O Bass is out via Orange Amplification; Glassjaw's **Justin Beck**'s Ani Guitar and V Ani bass are out via Schechter Guitar; Metallica's **Kirk Hammett** has a 1989 Les Paul Custom guitar out via Gibson; Rush's **Alex Lifeson**'s Limelight signature model is out via Godin Guitars; **Wolfgang Van Halen** has four SA-126 guitars out via EVH Gear.

ACOUSTIC

March (22) **Nick Croft** *Beyond Why?* LP, producer Cameron Jenkins (John Cale), World Music Network April (5) **Katie Pruitt** *Mantras*, co-producers Jake Finch, Collin Pastore (Boygenius), Rounder (26) ***Hovvdy*** 2CD, co-producer Andrew Sarlo (Bon Iver), Arts & Crafts.

INDIE

March (29) **gglum** *The Garden Dream*, producer Karma Kid (Maisie Peters), Secretly Canadian April (12) **English Teacher** *This Could Be Texas* CD, LP, white LP, producer Marta Salogni (Björk), Island (19) **Pillow Queens** *Name Your Sorrow* pink LP, producer Collin Pastore (Boygenius), Royal Mountain (26) **Loren Kramar** *Glovemaker*, producer Sean O'Brien (The National), Secretly Canadian.

METAL

March (8) **Alterium** *Of War And Flames* CD, gold LP, producer Lars Rettkowitz (Freedom Call), AFM.

POP+

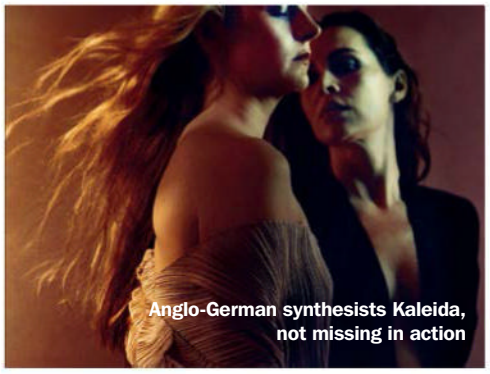
March (23) **Kaleida** *In Arms*, producer Johan Hugo (MIA), Embassy One April (5) **Conan Gray** *Found Heaven*, co-producers Max Martin, Greg Kurstin (Adele), Shawn Everett (The Killers), Republic (12) **Call Me Spinster** *Potholes*, producer Drew Vandenberg (of Montreal), Strolling Bones May (17) **Ghostly Kisses** *Darkroom*, co-producer George Fitzgerald (London Grammar), Killbeat Music (24) **Sam Tompkins** *Hi, My Name Is Insecure* CD, white-red, blue LPs, cassette, producer Danny Casio (Little Mix), Republic.

ROCK

February (23) **Disastroid** *Garden Creatures*, producer Billy Anderson (Melvins), Heavy Psych Sounds March (29) The Dirty Three's **Jim White** *All Hits: Memories*, co-produced by **Guy Picciotto** (Fugazi), Drag City April (26) **Dätcha Mandala** *Koda* LP, producer Clive Martin (Queen), DM Prod.

SOUL

May (3) **Bette Smith** *Goodthing*, producer Jimmy Hogarth (Amy Winehouse), Kartel.



Anglo-German synthesists Kaleida, not missing in action

Indie Cont'd

The Story? book, Nine Eight, 23 May. Due: March (8) **Charles Moothart** (Ty Segall) *Black Holes Don't Chock*, In The Red (29) **Chicano Batman** *Notebook Fantasy*, ATO.

Jazz

Norah Jones *Visions* CD, blue LP, orange LP with alternate sleeve, Target-exclusive CD with bonus, Blue Note, 8 March. Due: March (1) **Joe Pass**, **Les McCann** *The Pacific Jazz Collection*, **Buddy Collette** *The Classic Albums* 4CDs, Enlightenment (3) **Chick Webb & His Orchestra** *All The Hits & More 1929-39* 4CD, **Ruby Newman & His Orchestra** *Sing, Baby, Sing* 2CD, Acrobat (15) ***The Messthetics & James Brandon Lewis***, Impulse! (29) **Ivo Perelman/Chad Fowler/Reggie Workman**/Andrew Cyrille *Embracing The Unknown*, Mahakala.

Metal

Kill The Lights *Death Melodies*, with ex-Bullet For My Valentine's **Jason James**, **Michael Thomas**, Fearless, 8 March. ■ **Motörhead** *The Lost Tapes* 5CD, with *Live At Sala Aqualung, Madrid, 1 June 1995*, *Live At University Of East Anglia, Norwich, 18 October 1998*, *Live At KB Hallen, Malmo, 17 November 2000*, *Live At Sporthalle, Heilbronn, 29 December 1984*, *Live At Donington, 13 June 2008*, and the latter also on coloured 2LP, 23 February, BMG. ■ **Judas Priest** *Invincible Shield* CD, cassette, 2LP, 2LP alternate sleeve, picture disc 2LP, *Deluxe* CD with three bonuses, Epic, 8 March. ■ **Shadohm** *Through Darkness Towards Enlightenment*, with **Pavel Jaroszewicz** (Vader), Selfmadegod, 8 March. ■ **Rage** *Afterlifelines* 2CD, 2LP, silver, yellow 2LPs, box set with yellow 2LP, 2CD, flag, poster, sticker, signed postcard, exclusive *Live At Summer Breeze* CD, Steamhammer, 29 March. ■ **Mötley Crüe** *The End: Live In Los Angeles* 4k BD, Staples Center, December 2015, Eagle, 22 April. ■ **Mother Of All** *Global Parasitic Leviathan* CD, LP, with **Steve Di Giorgio** (Testament), bandcamp.com, 12 April. ■ **Observers** *The Age Of Machine Entities*, with **Rich Gray** (Annihilator), **Martin Kennedy** (The Church's Steve Kilbey), Spectra, 8 March. ■ **Type O Negative** *Life Is Killing Me* 2CD, six bonuses, Roadrunner, 29 March. Due: March (1) **Ted Nugent & The Amboy Dukes** *Call Of The Wild*, Cleopatra, **Over Kill** *Horrorscope*, *I Hear Black*, *WFO*, BMG April (5) Kobra & The Lotus' **Kobra Paige** *Like No Other*, Kobra Paige TBC **Bruce Dickinson** *Skunkworks* remix/Dolby Atmos, [TBC].

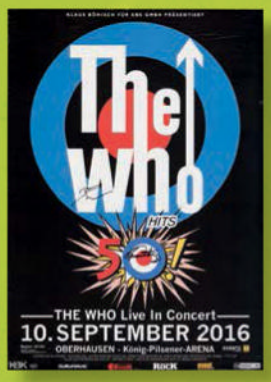
Motörhead *The Lost Tapes* box ➤

Photo: (Rex Brown) Epiphone

MUSIC MEMORABILIA & CONCERT POSTERS

Signature® Auction | April 11-13

Roger Daltrey's microphone from The Who's Hollywood Bowl show - signed by Daltrey.



"The Who" tour poster signed by Roger Daltrey & Pete Townshend.

Tambourine from performance of Sparks - signed by Roger Daltrey

MORE LOTS ONLINE

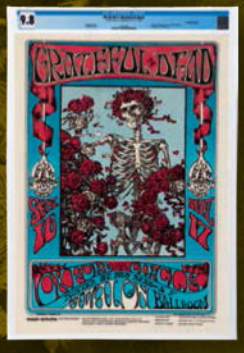
THE WHO TEEN CANCER AUCTION LOTS

Vee-Jay record promo only: "The Record that started 'Beatlemania'", framed with record and photo, near mint condition.

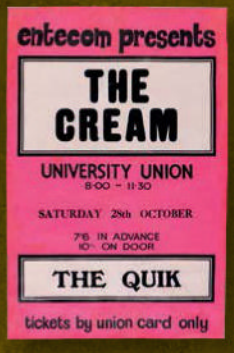
The Beatles *Yesterday and Today* Stereo First State "Butcher" Cover LP Vinyl Record (Capitol, ST-2553).

Beatles - *Introducing The Beatles* Stereo Album.

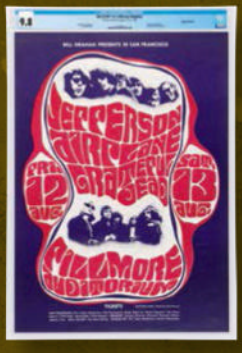
The Beatles 1966 Shea Stadium, New York Concert Poster from Former Sid Bernstein Associate



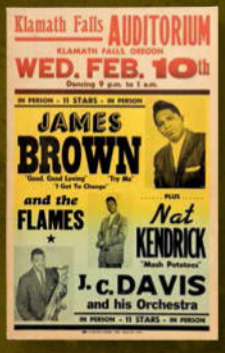
FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded 9.8



Cream (Eric Clapton) 1966 University Union U.K. Concert Poster



BG-23 Grateful Dead, Jefferson Airplane 1966 Fillmore Concert Poster Graded 9.8



James Brown 1960 Klamath Falls, OR Concert Poster

NR-12 Chambers Brothers 1967 Neon Rose Concert Poster Signed by Victor Moscoso, Graded 9.8

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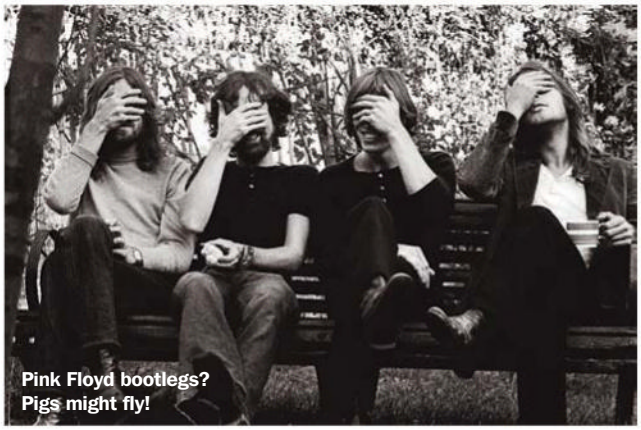
Prog/Avant

Ayreon *01011001 – Live Beneath The Waves* 2CD/book, 2CD/DVD, BD, 3LP, Tilburg Poppodium 13, Netherlands, September 2023, with Simone Simons (Epica), **Damian Wilson** (Threshold), **Anneke Van Giersbergen** (The Gathering), **Jonas Renkse** (Katatonia), **Tom Englund** (Evergrey), **Daniel Gildenlow** (Pain Of Salvation), **Marcela Bovio** (MaYan), **Hansi Kürsch** (Blind Guardian), **John Jaycee Cuijpers** (Praying Mantis); **Lucassen & Soeterboek's Plan Nine** *The Long-Lost Songs* brown LP, 2CD with bonuses, Music Theories, 17 May. ■ Ex-Delain's **Charlotte Wessels** has a new album due and offers subscribers demos, live-streams, exclusive merchandise via patreon.com. ■ **BryhM** *Deep Sea Vents* CD, LP, violet LP, with **Bruce Hornsby**, Thirty Tigers, 1 March. ■ **Grateful Dead** *Sing Out!* 3CD, Berkeley Community Theatre, April 1981, Owsley Stanley Foundation, 23 February. ■ Richard King *Travels Over Feeling: **Arthur Russell**, A Life* hardback book, Faber, 18 April. ■ Rush's **Neil Peart** *Silver Surfers* hardback photobook, Insight, 7 May. ■ **Air** *Moon Safari Deluxe* 2CD/BD, with Dolby Atmos mix, *Eating, Sleeping, Waiting & Playing* film documentary, unissued bonuses, Parlophone, 8 March. ■ **Warhorse** *The Recordings 1970-72* 2CD, with *Warhorse*, *Red Sea*, 11 bonuses, **Peter Baumann** *Phase By Phase* 3CD, with *Romance '76*, *Trans Harmonic Nights*, *Repeat Repeat*, Esoteric, 26 April. ■ **Son Of Man** *Gaslight*, with ex-Man's **George Jones**, **Bob Richards**, Esoteric Antenna, 26 April. ■ **Emerson, Lake & Powell** *The Complete* 3CD, with *Emerson, Lake & Powell*, three bonuses, *Live In Concert*, *The Sprocket Sessions*, Spirit Of Unicorn, 12 April. ■ **Soft Machine** *Hovikodden 1971* 4CD, 4LP, including unissued 28/2/71 set, Cuneiform, 31 May. ■ Cam Cobb *Weighted Down* book on Moby Grape's **Skip Spence**, Omnibus, 4 April. ■ **The Pineapple Thief** *One Three Seven*, with bonus, Kscope, 8 March. Due: February (23) ***Ash Ra Tempel***, *Seven Up*, *Join Inn*, *Schwingungen*, *Starring Rosi*, MgArt March (1) **Squarepusher** *Dostrotime*, Warp, **Magellan** *Impending Ascension*, Magna Carta (8) **Dixie Dregs** *Free Fall/What If/Night Of The Living Dregs* 2CD, BGO (15) **Lords Of Black** *Mechanics Of Predacity*, Frontiers (21) **Tatsuya Yoshida/Casimir Liberski** *Troubled Water*, Totalism TBC **Greenslade** *At The BBC* 2CD, Esoteric, **Frost*** *Life In The Wires*, **Jadis** *More Questions Than Answers*, [TBC].

Emerson, Lake & Powell set



Pink Floyd bootlegs? Pigs might fly!

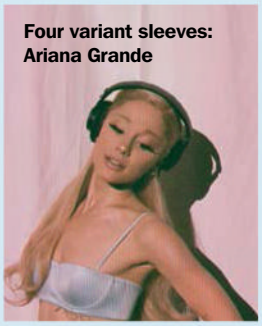
Echoes

Pink Floyd issue another batch of online live sets to retain 50-year copyright

Last December, **Pink Floyd** streamed *Live At* bootlegs of 18 shows from 1973, in order to avoid 50-year copyright lapsing under European law. The concerts of variable sound quality posted on Spotify.com were from **March** (6) Kiel Opera House, Germany; St Louis, US (7) Chicago International Amphitheatre, US (8) University Of Cincinnati, US (10) Kent State University, US (11) Toronto Maple Leaf Gardens, Canada (14) Boston Music Hall, US (17) New York Radio City Music Hall, US (18-19) London Earls Court, UK **June** (17) Saratoga Springs Saratoga Performing Arts Center, US (18) Jersey City Roosevelt Stadium, US (20) Columbia Merriweather Post Pavilion, US (28) Hollywood Sportatorium, Florida, US **October** (12) Munich Olympiahalle, Germany (13) Vienna Stadthalle, Austria **November** (4) London Rainbow Theatre, UK (Early Show/Late Show).

See pinkfloyd.com.

Pop+



Four variant sleeves: Ariana Grande

Owen Elliot-Kugell *My Mama, Cass* book on The Mamas & Papas' **Mama Cass**, Omnibus, 23 May. ■ Blondie's **Chris Stein**'s *Under A Rock* book, Corsair, 6 June. ■ **Mary McGlory/Sylvia Saunders** ***The Liverbirds**: Our Life in Britain's First Female Rock'N'Roll Band* book, 14 March, Suzi Ronson *Me And Mrs Jones: My Life With **David Bowie & The Spiders From Mars*** hardback book, audiobook, 4 April, Faber. The David Bowie *World Fan Convention* is at various Liverpool venues, 26-28 July, including film screenings, exhibitions, talks, gigs, swap-meets, and meet-and-greets. Among his participating colleagues are **Woody Woodmansey**, **George Murray**, **Carlos Alomar**, **Dana Gillespie**. ■ **Lisa Marie Presley**'s memoir/audiobook, Pan MacMillan, 15 October. ■ **Electribe 101** *Electribal Memories* eight-track 45rpm 180g LP, 48-track 4CD, Demon, 15 March. ■ **Ariana Grande** *Eternal Sunshine* CD, coloured LP, each with four variant sleeves, Republic, 8 March. ■ **The Searchers** *The Ultimate Collection* red LP, 3CD with bonuses, BMG, 24 February. ■ **Shakatak** *The Nightbird Sessions/Greatest Hits Live At The Stables* 2CD/DVD, Wavendon, 2023, Secret, 22 March. ■ ***The Beach Boys*** *By The Beach Boys* 408-page book is £50 via thebeachboysbook.com, 2 April. ■ **Elton John** *Farewell Yellow Brick Road* book, store.eltonjohn.com, September. ■ **Lou Christie** *Gypsy Bells*, 15 unissued, Ace, 23 February. ■ **The Cryin' Shames** *Please Stay* 2CD, three bonuses, Tea Chest Tapes, 12 April. ■ **Tina Charles** *The CBS Years 1975-80* 2CD, with *I Love To Love You*, *Dance Little Lady*, *Heart N Soul*, *Just One Smile*, Cherry Pop, 19 April. ■ **Flowered Up** *A Life With Brian* 12-track 2LP, 24-track 2CD, including unissued, London, 19 April. ■ **Alev & Jas** *Bring Your Friends*, with Simian Mobile Disco's **Jas Shaw**, bandcamp.com, 23 February. ■ **Girls Aloud** *What Will The Neighbours Say?* 14-track blue, picture disc LPs, 46-track *Deluxe* 3CD, 14 unissued, Polydor, 29 March. Due: March (8) ***Spanky & Our Gang**/Like To Get To Know You/Anything You Choose/Live* 2CD, BGO (22) **The Three Degrees** *The Very Best Of*, Music On CD April (26) **Pet Shop Boys**' latest May (5) ex-Simple Minds' **Mel Gaynor** *Come With Me*, Marquee September **Pixie Lott**'s latest, [TBC].

Post/Punk

Xmal Deutschland *Early Singles 1981-82*, two bonuses, **Anja Huwe** *Codes*, Sacred Bones, 8 March. ■ **Luke Haines** *Freaks Out!* book, Nine Eight, 28 March. ■ **Metamorph** *HEX*, with **Margot Day** (The Plague), Distortion, 8 March. ■ **Virgin Prunes** *A New Form Of Beauty* 11-track 3LP, 15-track 2CD, BMG, 8 March. ■ **Desperate Measures** *Sublime Destruction*, with ex-UK subs' **Ricky McGuire**, Cadiz, 29 March. ■ **Buzzcocks** *Live At Shepherd's Bush 2003* 2LP; 2CD/DVD with interviews, soundcheck, Secret, 26 April. ■ *Punk Floyd – A Tribute To **Pink Floyd***, with **Eater**, **Jah Wobble & Jon Klein**, **UK Subs**, **Fear**, **Skids**, **Peter & The Test Tube Babies**, **The Queers**, **DI**, **Anti-Nowhere League**, **MDC**, **The Members**, **Angry Samoans**, **The Vibrators**, **Knox**, Cleopatra, 12 April. ■ DEVO's **Mark Mothersbaugh** *Apotropaic Beatnik Graffiti* book, Blank Industries, 12 March. ■ *Everyone's Getting Involved: A Tribute To **Talking Heads**' Stop Making Sense*, with **BADBADNOTGOOD**, **Chicano Batman**, Beastie Boys' **Money Mark**, **The Linda Lindas**, **Lorde**, **Miley Cyrus**, **Paramore**, **The National**, **Toro Y Moi**, is due via A24. Due: February (23) **Sham 69** *Set List*, Secret March (1) **Dead Boys** *Return Of The Living* (15) **The Vandals** *Fear Of A Punk Planet*, Cleopatra.

Rock

The Rolling Stones *Live At The Wiltern* 2CD, 2CD/DVD, 2CD/BD, 3LP, gold 3LP, swirl 3LP, Los Angeles, November 2002, ABKCO, 8 March. ■ Triumph's **Rik Emmett** *Diamonds* 180g LP, CD with three bonuses, *Deluxe Edition* adding two unissued, lyric sheet, photos, plectrums, poster, signed lithograph, slipmat, Music In Motion, 1 March. ■ **Nico** *The Marble Index* CD, LP, two unissued, *Desertshore* CD, LP, Domino, 29 March. ■ Michael Azerrad *The Amplified Come As You Are* **Nirvana** book, HarperCollins, 18 April. ■ Simon Morrison *Mirror In The Sky – The Life And Music Of **Stevie Nicks*** book, University Of California Press, 24 March. ■ **Slade** *Til Deaf Us Do Part* splatter LP, CD with two bonuses, *Live At The New Victoria* CD, clear LP, BMG, 23 February. ■ **Alice Cooper** *Theatre Of Death – Live At Hammersmith 2009* DVD/red 2LP/repro ticket, Edel, 8 March. ■ **Mario Lalli & The Rubber Snake Charmers** *Folklore From The Other Desert Cities* LP, coloured LP, CD, with **Brant Bjork** (ex-Kyuss), Heavy Psych Sounds, 29 March. ■ **MSG** *Is It Loud Enough?* 6CD, with *Michael Schenker* Group, *MSG*, *Assault Attack*, *Built To Destroy Original Mix/US Version*, *Demos & Alternate Versions*, 10-track *Unreleased*, Chrysalis, 28 March. ■ **Mark Knopfler** *One Deep River* CD, 2LP, cassette, *Deluxe* CD with five bonuses; box set with *Deluxe* CD, 2LP with four bonuses, lithograph, plectrums/tin, badge, British Grove, 12 April. ■ **Alice Cooper** *Billion Dollar Babies Deluxe* 2CD, 3LP, each with outtakes, mixes, a gig from Texas, April 1973; BD with quadrophonic mix, Rhino, 8 March. ■ ***Bon Jovi*** red LP/ ➤

Photo: (Pink Floyd) Hipgnosis

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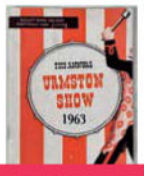

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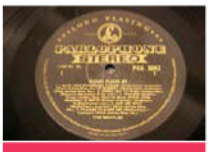

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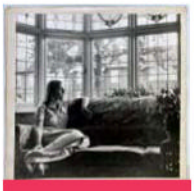

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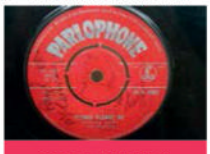

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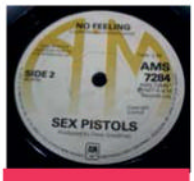

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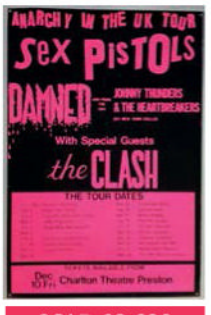

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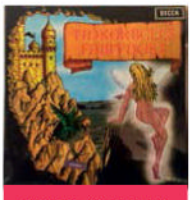

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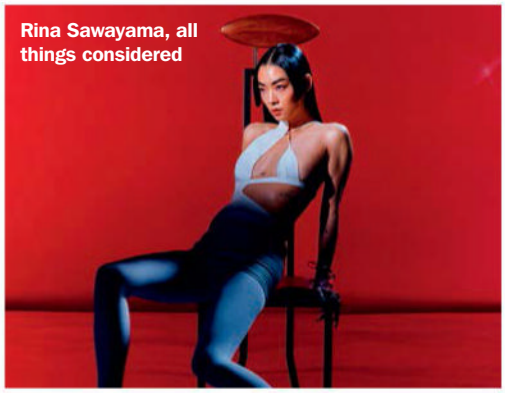
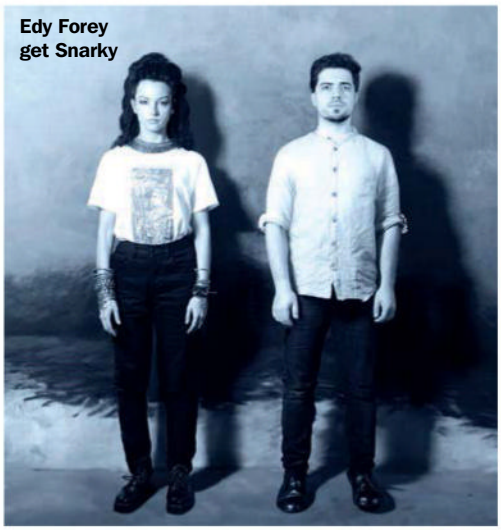
OMEGA AUCTIONS

Altogether Now
Noteworthy guest-spots this month


Rina Sawayama, all things considered

Ancient Teeth *Humanizer* cassette, Debt Offensive, Debt Offensive, 8 March: **Katrina Natale** (Devin Townsend).
The Black Keys *Ohio Players*, Nonesuch, 5 April: **Beck**, **Noel Gallagher**, **Alice Cooper**, **Greg Kurstin** (Them Crooked Vultures).
Bullion *Affection*, Ghostly International, 26 April: **Panda Bear**, **Carly Rae Jepsen**.
Bad Omens' latest, [TBC]: **Poppy**.
Bright Light Bright Light *Enjoy Youth* CD, pink LP, cassette, store.brightlightx2.com, 17 May: **Beth Hirsch** (Air), **Ultra Nate**.
Eater's Andy Blade *Being Alive Is Fun*, Holy Dotage, 12 April: **Derwood Andrews** (Generation X), **Rat Scabies** (The Damned).
Olivia Chaney *Circus Of Desire*, Kartel, 22 March: **Thomas Bartlett** (David Byrne).
Glen Campbell *Ghost On The Canvas Sessions*, Surfdog, 19 April: **Carole King**, **Sting**, **Eric Church**, **Eric Clapton**, **Brian Setzer**, **Dolly Parton**, **Brian Wilson**, **Linda Perry**, **Daryl Hall**, **Dave Stewart** (Eurythmics), **X**, **Elton John**, **Hope Sandoval** (Mazzy Star), **Billy Corgan** (Smashing Pumpkins), **Chris Isaak**, **Wendy Melvoin** (Prince), **Rick Nielsen** (Cheap Trick), **Steve Hunter** (Lou Reed), **The Dandy Warhols**, Chris Chaney (ex-Jane's Addiction), **Jason Faulkner Jr** (Jellyfish), **Kim Bullard** (Elton John), **Josh Freese** (Foo Fighters), **Vinny Colaiuta** (Frank Zappa), **Marti Rifkin** (Bruce Springsteen), **Tim Pierce** (Michael Jackson), Dick Dale.
Benjamin Croft *We Are Here To Help*, benjamincroftmusic.com, 3 May: **Simon Phillips** (ex-Toto), **Marco Minnemann** (The Aristocrats), **Billy Sheehan** (Mr Big), **Stu Hamm** (Joe Satriani), **Jeff Scott Soto** (ex-Journey), **Greg Howe**, **Mike Stern**, **Frank Gambale**.
Lynn Drury *High Tide* CD, LP, Nolamericana, 5 April: **Doug Belote** (Eric Clapton), **Rene Colman** (Alex Chilton).
The Dread Crew Of Oddwood *Rust And Glory* CD, blue, red LPs, thedreadcrewofoddwood.com, 15 March: **Anna Murphy** (ex-Eluveitie).
The Dandy Warhols *Rockmaker* CD, coloured LP, Sunset Blvd, 15 March: **Black Francis**.
Edy Forey *Culture Today*, So Soul, 5 April: **Michael League**, **Bob Reynolds** (Snarky Puppy).
Empress Of *For Your Consideration*, Giant Music, 22 March: **Rina Sawayama**.
Stephen EvEns *Her Comes The Light* CD, LP, Onomatopoeia, 29 March: **Debbie Smith** (Echobelly), **Bob Leith**, **William Drake** (ex-Cardiacs), **Jen Macro** (My Bloody Valentine).
Ex-Kraftwerk's Wolfgang Flür *Time*, [TBC], September: **Thomas Bangalter** (ex-Daft Punk), **Peter Hook** (ex-New Order).
Sierra Ferrell *Trail Of Flowers*, Rounder, 22 March: **Lukas Nelson**.
Feuerschwanz *Warriors* CD, LP, orange LP, cassette, Napalm, 19 April: **Chris Harms** (Lord Of The Lost).
Midnight Oil's Peter Garrett *The True North*, Sony, 15 March: colleague **Martin Rotsey**.
Gun *Hombres* CD, red, yellow, white, splatter, test-pressing LPs, cassette, *Deluxe* CD with three bonuses, Cooking Vinyl, 12 April: **Beverley Skeete** (Elton John), **Sarah-Jane Skeete** (Kylie Minogue), **Mary Pearce** (Primal Scream).
Becky Hill *Believe Me Now?* CD, yellow LP, cassette, Polydor, 31 May: **Chase & Status**.
Jlin *Akoma*, Planet Mu, 24 March: **Björk**, **Kronos Quartet**, **Philip Glass**.
Ex-Spock's Beard's *Jimmy Keegan*, bandcamp.com, 1 March: **Michael Sadler** (Saga), **Ted Leonard** (Enchant), **Ryo Okumoto** (Spock's Beard).
Ex-Blues Band's Dave Kelly *Sun On My Face*, Repertoire, 23 February: ex-colleague **Paul Jones**.
Sarah King *When It All Goes Down*, sarahkingsings.com, 29 March: **Jeff Lipstein** (Mercury Rev).
Victoria Liedtke/Jason Ringenberg *More Than Words Can Tell*, victoriaandjason.net, 5 April: **CJ Hillman** (Billy Bragg), **John Parker** (Nizlopi).
Ginny Luke's latest, KZZ, [TBC]; **Orianthi**.
Ex-All Saints' Shaznay Lewis *Pages* CD, white LP, cassette, shaznaylewis.tmstor.es, 17 May: **Self-Esteem**, **Shola Ama**.
Oisin Leech *Cold Sea*, Tremone, 8 March: **Tony Garnier** (Bob Dylan), **M Ward** (She & Him).
Dee C Lee *Just Something* CD, LP, blue LP, Acid Jazz, 22 March: **Simon Bartholomew** (Brand New Heavies), **Gary Crockett**, **Nigel Price** (ex-James Taylor Quartet).
Billy Idol's Billy Morrison *The Morrison Project*, TLG, 19 April: colleagues **Billy Idol**, **Steve Stevens**, **Erik Eldenius**, **Ozzy Osbourne**, **DMC**, **Steve Vai**, **Linda Perry**, Ministry's **Al Jourgensen**, **Tommy Clufetos** (Ozzy Osbourne), **Corey Taylor** (Slipknot), **John 5** (Mötley Crüe), **Roy Mayorga** (Stone Sour).
Bex Marshall *Fortuna*, Dixiefrog, 1 March: **Richie Stevens** (Tina Turner), **Toby Baker** (Eric Clapton), **BJ Cole** (Elton John), **Danny Bryan** (Taj Mahal).
Nubiyan Twist's latest, May, [TBC]: **Nile Rodgers**.
Joey Pollari *I'll Be Romance* cassette, bandcamp.com, 5 April: **Elizabeth Goodfellow** (Iron & Wine).
Project Gemini *Colours & Light*, Mr Bongo, 5 April: **Barrie Cadogan** (Little Barrie).
Chris Potter *Eagle's Point*, Edition, 8 March: **John Patitucci**, **Brian Blade** (Wayne Shorter), **Brad Mehldau**.
Phosphorescent *Revelator*, Verve, 5 April: **Jack Lawrence** (The Raconteurs).
Michael Schenker's latest, [TBC]: **Slash**, **Axl Rose**, RATT's **Stephen Pearcy**.
Saint Saviour *Sunseeker* 2LP, sunseeker.co.uk, 22 March: **Bill Ryder-Jones** (ex-The Coral), **Orlando Weeks** (The Maccabees).
Lori Triplett *When The Morning Comes*, loritriplett.com, 1 March: **Paul Moak** (Heart's Ann Wilson), **Julian Dorio** (Amanda Shires).
Tony Trischka *Earl Jam* CD, LP, Down The Road, June: **Vince Gill**.
TR/ST's latest, Dais, [TBC]: **Jake Shears** (Scissor Sisters).
Violet Eternal *Reload The Violet*, shop.rockshots.eu, 3 May: **Timo Tolkki** (ex-Stratovarius).
Mark Wingfield *The Gathering* LP, CD, Moonjune, 15 March: **Tony Levin** (King Crimson), **Percy Jones** (Brand X), **Gary Husband** (The 4th Dimension).
Liz Wright *Shadow*, Blues & Greens, 12 April: **Angelique Kidjo**, **Meshell Ndegeocello**.
John Canning Yates *The Quiet Portraits* LP, Violette, 19 April: **BJ Cole**.


Edy Forey get Snarky

Rock cont'd

lithograph, 24 March, cassette, 5 April, both with revamped sleeves, shop.bonjovi.com. ■ Gillian Gaar ***Bruce Springsteen*** *at 75* photobook, Motorbooks, 2 April. ■ Martin Popoff ***Led Zeppelin*** *A Visual Biography* book, 5 April, ***Queen*** *Live!* book, 24 May, Laura Shenton ***ELO*** *A Visual Biography* book, 3 May, Wymer. ■ Lesley-Ann Jones *Perfect* **Christine McVie** book, Nine Eight, 20 June. ■ **Status Quo** *In Search Of The Fourth Chord* CD, LP, *Under The Influence* CD, *The Frantic Four Reunion 2013* 2CD, 2DVD, 2BD, 29 March, *Bula Quo!*, *Quid Pro Quo* CDs, *The Frantic Four's Final Fling* 2CD, 2DVD, 2BD, 26 April, *The Party Ain't Over Yet* 2CD, *Don't Stop* CD, 31 May, earMUSIC. ■ **Mandoki Soulmates**' upcoming set features **Ian Anderson** (Jethro Tull), **John Helliwell** (Supertramp), **Nick Van Eede** (Cutting Crew), **Simon Phillips** (ex-Toto), **Al Di Meola**, and is due as an old-school analogue production LP, having been recorded and mixed to tape, before the tapes were mastered in New York, then vinyl lacquers cut from them in Berlin. ■ **Queen** *Kizuna* live compilation CD, LP are on Universal Japan, 23 February. Due: February (23) **The Quireboys** *35 & Live* 2CD/DVD, Off Yer Rocka, **The Church** *Eros Zeta & The Perfumed Guitars*, Easy Action, **Kim Fowley** *Times Have Changed*, Wienerworld, **Slade** *Live In London 1972*, Timeline March (1) **CJ Wildheart** *Split*, *Kicks*, Too Many Robots (15) **The Legendary Pink Dots** *Traumstadt 2* 2CD, Klanggalerie, ***Ry Cooder***, Music On CD, **The Archies** *Sugar Sugar* 5CD, Cleopatra (8) **Dan Hicks & His Hot Licks** *Where's The Money?/Striking It Rich!/Last Train To Hicksville/The Home Of Happy Feet* 2CD, BGO (22) ex-Fleetwood Mac's **Rick Vito** *Cadillac Man*, Blue Heart (29) **The Quill** *Wheel Of illusion*, Metalville April **Alien Ant Farm** *Mantras*, (5) **FM**'s latest, [TBC] (12) **Thin Lizzy** *Shades Of A Blue Orphanage*, UCJ May (3) **Sunny Day Real Estate** *Diary – Live At London Bridge Studio*, sunnyday.realestate June **Black Country Communion**'s latest, [TBC].

Reggae/Soul+

Delroy Wilson/Ken Boothe *Sarge/Unlimited* 2CD, 12 bonuses, Dr Bird, 19 April. ■ **Smokey Robinson & The Miracles** *What Love Has Joined Together/A Pocket Full Of Miracles/One Dozen Roses/Flying High Together* 2CD, two bonuses, SoulMusic, 19 April. Due: March (1) **Toots & The Maytals** *Pressure Drop*, Purple Pyramid (3) **Marion Wilson & The Stars Of Faith** *Four Classic Albums & More* 2CD, Acrobat (8) **Gregory Isaacs** *One Man Against The World*, Kingston Sounds April (19) **UB40** *UB45*, Virgin.

Vintage

Due: March (1) **Neville Taylor** *Rockaroo!*, **Pat Hare** *I'm Gonna Murder My Baby*, **Johnny Carroll & His Hot Rocks** *Crazy Rockin'*, **Barbara Dane** *When I Was A Young Girl/On My Way*, **Bent Fabric** *Alley Cat*, Jasmine (3) **Dodie Stevens** *Pink Shoelaces*, **Jerry Wallace** *How Time Flies* 2CDs, Acrobat.

Got any news? Send it to tim.jones@metropolis.co.uk

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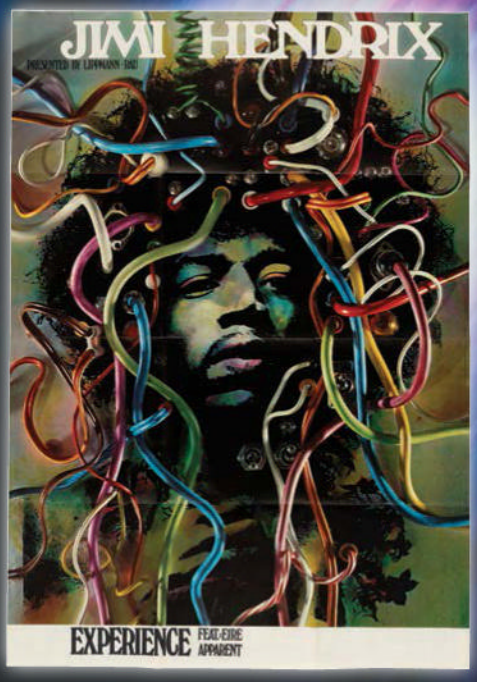
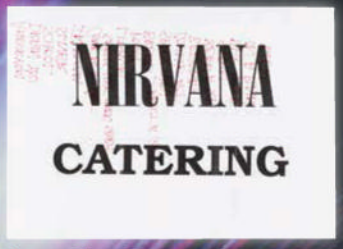
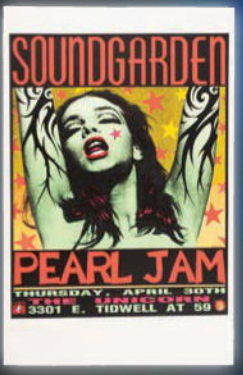
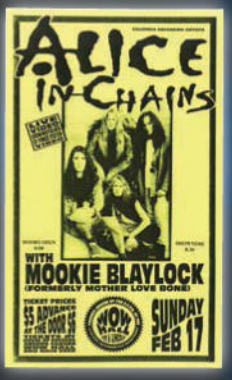




Legendary Buenos Aires 1992
Handwritten Set List





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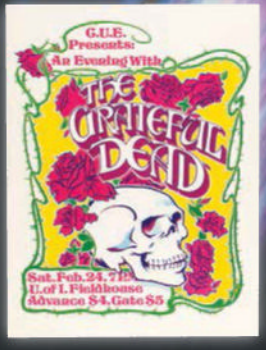

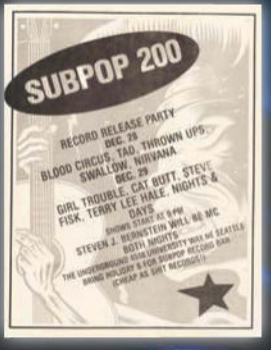

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The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

FEBRUARY (23) **Wes Montgomery** *So Much Guitar* 180g LP, one bonus, Jazz Wax; **Ludovico Einaudi** *I Giorni* yellow 2LP, *Eden Roc* orange 2LP, Decca; **Miles Davis** *Sketches Of Spain* LP, Jazz Wax; *Live In Copenhagen 1960* 180g LP, three bonuses, Pan Am; **Art Farmer/Bill Evans** *Modern Art* LP, EJC; **Elmore James** *Blues After Hours* 180g LP, six bonuses, **Ray Charles** *Sings* 180g LP, three, Blues Joint; **João Gilberto** *Desafinado* 180g LP, Jazz Samba; **Astrud Gilberto** *Look To The Rainbow*, **Betty Carter** *The Modern Sound Of*, ***Stan Getz & Bill Evans*** 180g LPs, Verve; **The Germs** *The Whisky/The Hong Kong Café 78-79*, **Eddie Money** *Take Me Home Tonight*, **Pat Travers** *Blues On Fire*, **Rosetta Stone** *Unerotica*, **Gene Loves Jezebel** *Live In The Voodoo City* LPs, **Dokken** *Greatest Hits* purple LP, **Hogan's Heroes** *Built To Last* pink LP, Cleopatra; **Art Pepper Quintet** *"Smack Up"* 180g LP, Craft; **Comus** *First Utterance* clear 180g LP, **Stevie Ray Vaughan** *Martin Scorsese Presents The Blues* blue 180g LP, **Ultramagnetic MCs** *Critical Beatdown* green 180g 2LP, six bonuses, **Freddie Hubbard** *Red Clay* red 180g LP, Music On Vinyl; **Fela Kuti** *ODOO*, *Original Sufferhead* green LPs, *Ikoyi Blindness* white LP, Knitting Factory; **Prince** *The Vault: Old Friends For Sale* LP, Legacy; **Bobbie Gentry** *Greatest Hits*, ***Wynonna***, *Tell Me Why* LPs, Curb; **Keith Sweat** *Make It Last Forever* LP, Elektra; **Van Halen** *Live: Right Here, Right Now* 4LP, Rhino; **Jonas Brothers** *The Family Business* coloured 2LP, Republic; **Lil Wayne** *I Am Music* coloured 2LP, Young Money; She & Him's **M Ward** *Transistor Radio* green 2LP, CD, *Post War* brown LP, CD, *A Wasteland Companion* LP, Merge; **Bill Fay Group** *Tomorrow, Tomorrow And Tomorrow* 2LP, Dead Oceans; **The Trashmen** *The Best Of* coloured LP, Sundazed; **Lonnie Liston Smith** *Live!* LP, Ace; **Steve Reich** *Live At Berkeley University Museum July 11 1970* LP, Modern Silence; Slade's **Don Powell's Occasional Flames** *Just My Cup Of Tea* LP, CD, Wienerworld; **Michiru Oshima** *Godzilla Vs Megaguirus* eco-2LP, Death Waltz; **Karen Dalton** *It's So Hard To Tell Who's Going To Love You Best* LP, LITA; **Barrington Levy** *Place Too Dark* LP, Jah Life; Wolfsbane's **Blaze Bayley** *Circle Of Stone* green LP, CD, Blaze Bayley; **Lionheart** *The Grace Of A Dragonfly* LP, CD, Metalville; ***Martin Carthy*** LP, Topic; System Of A Down's **Serj Tankian** *Elect The Dead* silver 2LP, Round Hill; **Ennio Morricone** *Avant-Garde* green LP, *Thrillers & Noir* yellow LP, *Amore* silver LP, BTF; Motörhead's **Lemmy** *Forever* coloured LP, SPV; **Lee 'Scratch' Perry/Bob Riddim** *Destiny* LP, Diggers Factory; **The Zeros** *Don't Push Me Around* red 2LP, two bonuses, Bomp!; **Anastacia** *Our Songs* 2LP, earMUSIC.

Andwella coloured and splatter 3LP box sets in the offing

MARCH (1) **Pete Wylie The Mighty Wah!** *Teach Yself Wah!* 2LP, CD, Chrysalis; **Sonic Boom Six** *RE:Generation* orange LP, CD, Rebel Alliance; **Linda Smith** *Nothing Else Matters*, *I So Liked Spring* LPs, Captured Tracks; **Shadow Gallery** *Tales From Yesterday* LP, **David Lee Roth** *Diamond Dave* pink LP, CD, Magna Carta; **New Years Day** *Half Black Heart* LP, CD, Century Media; **Ferris & Sylvester** *Otherness* 2LP, red 2LP, CD, Archtop; **Bill Evans** *Alone* white LP, Klimt; **Jackie McLean** *Action*, **Booker Ervin** *Tex Book Tenor* 180g LP, Blue Note; **Cannonball Adderley/Bill Evans** *Know What I Mean?*, **Art Blakey & The Jazz Messengers** *Caravan*, **Isaac Hayes** *Hot Buttered Soul* 180g LPs, Craft; **Nils Frahm** *Day* LP, Leiter; **Saxon** *Forever Free* blue 180g LP, *Unleash The Beast* gold 180g LP, **Curve** *Cuckoo* pink 180g LP, **Boz Scaggs** *My Time* blue 180g LP, **Beth Hart** *Immortal* gold 180g LP, **36CrazyFists** *Bitterness The Star* blue 180g LP, **Philip Glass** *Naqoyqatsi Life As War* red 180g LP, ***Indigo Girls*** 180g LP, Music On Vinyl; **Linkin Park** *Lost Demos* LP, Warners; **Keith Jarrett/Jan Garbarek** *Luminessence* LP, ECM; **Okay Temiz** *Drummer Of Two Worlds* 180g LP, Caz Plak; **Everything Everything** *Mountainhead* LP, CD, BMG; **New Riders Of The Purple Sage** *Live At The Capitol Theater October 31 1975* cream 180g 2LP, **Dave Edmunds** *Live At The Capitol Theater* green 180g 2LP, **Alcatrazz** *The Very Best Of* red 180g 2LP, Renaissance; **Walter Trout** *Broken* clear 2LP, Provogue; ***Fanny*** orange LP, Real Gone; **Puscifer** *Global Probing* red, green, silver, fluorescent 2LPs, Puscifer; Warrant's **Jani Lane** *Catch A Falling Star* purple LP, Deadline; **The Aristocrats** *Duck* 2LP, Boing; ***Liam Gallagher & John Squire*** LP, CD, Warners; **Vivabeat** *Party In The War Zone* 2LP, CD, 10 bonuses, *The House Is Burning* clue, purple 2LP, CD, four unissued, Rubellan; **Rosetta Stone** *Foundation Stones,* ex-Great White's **Jack Russell** *Shelter Me* LPs, **Gene Loves Jezebel** *Dance Underwater* peach LP, **Ohio Players** *Back* splatter LP, **Ministry** *Twelve Inch Singles* green LP, Cleopatra; **Selecter** *Too Much Pressure* 45rpm LP, Chrysalis **(8)** **Hardline** *Double Eclipse*, **Danny Elfman** *Corpse Bride* coloured 2LPs, **The Donnas** *Early Singles 1995-99*, **Grateful Dead** *Dick's Picks Vol 2: Columbus, Ohio, 31/10/71* 2LPs, Real Gone; **The Rolling Stones** *Out Of Our Heads*, *Get Your Ya-Ya's Out* LPs, ABKCO; **Lainey Wilson** *Sayin' What I'm Thinkin'* coloured LP, CD, BMG; **Univers Zero** *Lueur* LP, CD, Sub Rosa; **Eloy** *Destination* LP, MiG; **Chick Corea** *Sardinia* 2LP, Candid; **Opa** *Back Home* LP, Far Out; **The Taj Mahal Sextet** *Swingin' Live At The Church In Tulsa* 2LP, Lightning Rod; **Loreena McKennitt** *The Road Back Home* LP, Quinlan Road; **Carmen McRea**, **Ella Fitzgerald** *Great Women Of Song* LPs, Verve; **Pixies** *At The BBC 1988-91* 3LP, 2CD, 4AD; **Plush** *More You Becomes You* LP, white LP, CD, Weird Vacation; **Deerhoof** *Reveille* coloured LP, Joyful Noise; **Jag Panzer** *Fourth Judgement* coloured LP, *Mechanized Warfare* brown LP, Warners; **Wiz Khalifa** *Cabin Fever Trilogy* red 3LP, Rostrum; **John Mayall** *Road Show Blues*, **The Vibrators** *He's A Psycho*, **Wanda Jackson** *Crazy* LPs, **The Damned** *Shadowed Tales From Mulhouse* coloured 2LP, **UK Subs** *AWOL* blue LP, Cleopatra; **Soft Machine** *The Dew At Dawn* LP, Proper; **The Doobie Brothers** *Toulouse Street* LP, Friday; **Alice Cooper** *Trash* blue 180g LP, **Sponge** *Rotting Pinata* red 180g LP, **Volker Bertelmann** *All Quiet On The Western Front* yellow 180g LP, **Diamond Head** *Borrowed Time*, **Hanoi Rocks** *Two Steps From The Move*, **Idris Muhammad** *House Of The Rising Sun*, **Chicane** *Behind The Sun*, **Blue Öyster Cult** *Secret Treaties*, *Tyranny And Mutation* **(15)** **Jackson 5** *Boogie* 180g LPs, **Paul Carrack** *Collected* 180g 2LP, Music On Vinyl; **Shelly Manne & His Men** *At The Back Hawk Vol I*, **Joe Henderson** *Power To The People* 180g LPs, Craft; **Andwella** *To Dream* 3LP, splatter, coloured 3LPs, with *Love And Poetry*, *World's End*, *People's People*, Numero; ex-Opeth's **Per Wiberg** *The Serpent's Here* LP, Despotz; **The Black Crowes** *Happiness Bastards* LP, LP/signed lyrics, CD, Silver Arrow; **Charles Lloyd** *The Sky Will Be There Tomorrow* 180g 2LP, Blue Note; **Celtic Woman** *20* LP, coloured LP, Capitol; **Toumani Diabaté/Ballaké Sissoko**, *New Ancient Strings* LP, CD, **Jethro Tull** *The Chateau D'Herouville Sessions 1972* 2LP, Warners; **MØ** *No Mythologies To Follow Deluxe* red 2LP, three bonuses, store.on-repeat.co.uk; **Clannad** *In Concert* LP, CD, Third Floor; **Lustmord** *Music Unseen Is Also Here* coloured, pink 2LPs, CD, Pelagic; **Buddy Rich & Alla Rakha** *Rich A La Rakha* LP, Modern Harmonic; ***The Amboy Dukes*** green LP, ***The Orient Express*** blue LP, Sundazed; **Azymuth** *Live At The Copacabana Palace* coloured LP, LMLR; **Max Roach** *We Insist! (Mono)*, **Charles Mingus** *Incarnations* 180g LPs, Candid; **Donovan** *Golden Tracks* blue LP, **Harvey Mandel** *Live At The Matrix*, **Pat Travers** *Live At Reading 1980* red LPs, **Motörhead** *Train Kept A Rollin'* red, blue LPs, **Iggy Pop** *San Francisco 1981* pink,

MY PRECIOUS

Elina on John Mayer *Where The Light Is/ Live In Los Angeles*

"My parents did the sleeve art on a massive canvas for a birthday present in my early teens. I fell head over heels in love, especially with In Your Atmosphere, which is unreleased as a studio version. My friends and I tried to learn it on guitar in school and it's is one of my first strong, inspirational memories that helped me find my own expression."

Elina* Whatever Happens Now *is on Nettwerk.

white 2LPs, Cleopatra; **Sally Steele** *Alone In Love* purple LP, Deadline; Rainbow's **Ronnie Romero** *Too Many Lies, Too Many Masters* gold 2LP, bonus, Frontiers; **Justin Timberlake** *Everything I Thought It Was To Be* LP, CD, RCA; **Hiromi** *Blue Giant* blue 2LP, Decca (19) ***Magnificat*** 2LP, coloured 2LP, 2CD, *Non Dvcor, Dvco*, *Kosmokrator*, *Vltra* LPs, coloured LPs, CDs, Dusktone; **Miles Davis** *Vol 2 (Mono)*, **Donald Byrd** *A New Perspective* 180g LPs, Blue Note (22) **Julia Holter** *Something In The Room She Moves* clear 2LP/poster/signed photo, red 2LP, CD, Domino; **Waxahatchee** *Tigers Blood* LP, blue LP, CD, *Deluxe* 2LP, one bonus, Anti-; **Chaka Khan** *Chaka* LP, Rhino; **Jackson C Frank** *Mystery* LP, CD, Mooncrest; **Pussy** *Plays Again* LP, CD, Morgan Blue Town; **Niney The Observer** *Sledgehammer Dub* red LP, Burning Sounds; **Butthole Surfers** *Psychic.... Powerless.... Another Man's Sac*, *Rembrandt Pussyhorse*, *PCPPEP* LPs, Matador; **Puscifer** *Cinquanta* 2LP, Puscifer; Badlands' **Jake E Lee** *Runnin' With The Devil* purple LP, **Thor** *Ride Of The Iron Horse* green LP, Deadline; **Judy Collins** *Live In Ireland* green LP, **The Members** *Version* LP, Hawkwind's **Robert Calvert** *Aerospaceage Inferno Live 86* LP, Cleopatra; ***The Blues Brothers*** clear LP, *Briefcase Full Of Blues* gold LP, Friday; **The Triffids** *Born Sandy Devotional* LP, PIAS; **Ulver** *Childhood's End* LP, Kscope; ***Winger*** silver LP, Friday; **Elbow** *Audio Vertigo* LP, CD, Polydor; **The Staves** *All Now* LP, Nonesuch; **Dave Grusin** *Murder By Death* yellow LP, Craft; **Liars** *Mess* eco-LP, Mute; **Guided By Voices** *Same Place The Fly Got Smashed* red LP, Scat; **Royksopp** *The Inevitable End* purple 3LP, Dog Triumph; **Charlie Parr** *Little Sun* LP, CD, Smithsonian Folkways; **The Utopia Strong** *The BBC Sessions* LP, CD, Rocket; **Circus Maximus** *Isolate* LP, Norske Albumklassikere; **Max Romeo** *Sings Classics* LP, Wise (29) **Majesty Crush** *Butterflies Don't Go Away* 2LP, clear, coloured 2LPs, Numero; **Ride** *Interplay* 45rpm 2LP, CD, Wichita; **Alejandro Escovedo** *Echo Dancing* gold 2LP, Yep Roc; **Ron Carter** *Where?*, **Johnny Lytle** *People & Love* 180g LPs, Craft; **Benny Goodman & His Orchestra** *The Best Of* LP, Curb; **Chicano Batman** *Notebook Fantasy* splatter LP, ATO; **Gregory Isaacs** *No Luck* orange LP, LMLR; **Canned Heat** *Finyl Vinyl* LP, Ruf; **Steely Dan** *Katy Lied* 45rpm 200 LP, Analogue; **Clutch** *Transnational Speedway League* turquoise 180g LP, Weathermaker; **All Time Low** *MTV Unplugged* blue LP, **New Found Glory** *Resurrection* green LP, Hopeless; **Lorne Balfe** *Life On Or Planet* LP, Diggers Factory; **OMD** *Atmospherics & Greatest Hits At The Royal Albert Hall* orange 3LP, 2CD, Live Here Now; **Donovan Woods** *Not A Greatest Hits* LP, eco-LP, variant eco-LP, pink LP, Meant Well; **Nico** *The Marble Index* LP/7", two bonuses, *Desertshore* LP, Domino; **Dinosaur Jr** *The Black Session* LP, Cherry Red.

APRIL Elvis Presley *At 706, Union Avenue: The Sun Singles, 1954-55* box, with five yellow 7"s, splatter EP, postcards, patch, single adaptor, Third Man (5) **Billy Joel** *52nd Street* 45rpm 180g 2LP, Mobile Fidelity; **Hawkwind** *Stories From Time & Space* 2LP, CD, Cherry Red; **The Feeling** *San Vito* LP, CD, Kartel; **Genesis** *Nursery Cryme*, *Foxtrot* 45rpm 180g 2LPs, Analogue; **Jane Weaver** *Love In Constant Spectacle* LP, CD, Fire; **Faust** *Momentaufnahme III*, *IV* LPs, CDs, Bureau B; **Black Uhuru** *Brutal* LP, Diggers Factory; **Bruno Mars** *Doo-Wops & Hooligans* splatter LP, *Unorthodox Jukebox* red LP, *24k Magic* green LP, Atlantic; **Tony Rice** *Church Street Blues* (12) **Harold Land** *The Fox* 180g LPs, Craft; **James** *Yummy* LP, CD, Virgin; **Kris Barras Band** *Halo Effect* LP, pink, turquoise-pink, splatter LPs, CD, cassette, USB, Earache; **Metz** *Up On Gravity Hill* LP, CD, Sub Pop; **These Immortal Souls** *Get Lost (Don't Lie!)*, *I'm Never Gonna Die Again*, *Extra* LPs, CDs, Mute; **Todd Rundgren** *Faithful* gold 2LP, Friday; **Plasmatics** *Maggots: The Record* LP, BFD; **Giant Sand** *Chore Of Enchantment* 2LP, five bonuses, *Blurry Blue Mountain* LP, Fire (19) **A Certain Ratio** *It All Comes Down To This* LP, CD, Mute; **Type O Negative** *Life Is Killing Me* green 3LP, six bonuses, Run Our Groove;

Nico LPs and bonus 7" coming soon

Nina Simone *Rebellious* LP, Diggers Factory; **Tom Tom Club** *Genius Of Love 2001 Remixes* LP, Nacional; **The Fall** *Live At The Witch Trials* 180g LP, Cherry Red; **Pink Floyd** *The Dark Side Of The Moon* clear 180g 2LP/print, store.pinkfloyd.com; ex-Ghost's **Henrik Palm** *Nerd Icon* LP, CD, Svart (26) **Desmond Dekker** *Live At Basins Nightclub 1987* 180g LP, CD, **The Aggravators**/**The Revolutionaries** *Guerilla Dub* red 180g LP, Burning Sounds; **Fat White Family** *Forgiveness Is Yours* clear LP/7", Domino; **Pet Shop Boys** *Nonetheless* LP, clear, grey LPs, CD, cassette, *Deluxe* white 2LP, 2CD, four bonuses, Parlophone; **Eric Bibb** *Live At The Scala Theatre Stockholm* LP, CD, Stony Plain; **The Rifles** *Love Your Neighbour* white LP, CD, Cooking Vinyl; **BMX Bandits** *Dreamers On The Run* LP, CD, Tapete; **Ray Barretto** *Guajira Y Guaguanco* LP, Concord.

MAY (3) POD *Veritas* clear LP, CD, Mascot; **Frank Turner** *Undefeated* purple LP, Xtra Mile; Ani Difranco's **Jharis Yokley** *Sometimes Late At Night* LP, Rainbow Blonde (10) **Villagers** *That Golden Time* LP, Domino; **Gabrielle** *A Place In Your Heart* turquoise LP, CD, BMG; **Arab Strap** *I'm Totally Fine With It, Don't Give A Fuck Anymore* yellow LP, CD, arabstrap.scot (17) **Hampton Hawes** *For Real!* 180g LP, Craft; **Sophie Ellis-Bextor** *Shoot From The Hip* white 2LP, *Read My Lips* red 2LP, Plastic Pop; **Swing Out Sister** *Where Out Love Grows* LP, Shanachie (31) **Witherfall** *Sounds Of The Forgotten* 2LP, red, grey 2LPs, CD, DeathWave **JUNE (14) Howard McGhee** *Maggie's Back In Town!!* 180g LP, Craft **JULY (12) Teddy Edward & Howard McGhee** *Together Again!!!!* 180g LP, Craft (19) **A Day To Remember** *Homesick* 2LP, purple, pink, blue, splatter, coloured 2LPs, 11 bonuses, Craft **AUGUST (16) Prince Lasha Quintet** *The Cry!* 180g LP, Craft (23) **Cassyette** *This World Fucking Sucks* LP, 23 **SEPTEMBER (13) Ben Webster** *At The Renaissance* 180g LP, Craft **OCTOBER (11) Art Pepper** *Gettin' Together*, *Intensity* 180g LPs, Craft (18) **Blue Cheer** *OutsideInside* blue LP, Sundazed **NOVEMBER (8) Helen Humes** *Songs I Like To Sing!* **DECEMBER (6) Sonny Rollins** *Way Out West* 180g LPs, Craft.

Don't forget: Witherfall coloured vinyl due

MY TOP 5

Readers' stand-outs from their record collection

Tangerine Dream *Phaedra*
(Virgin V2010, LP, UK, 1974)
Innovators, leaders, pioneers – Tangerine Dream were all of these and this album was at the forefront of the development of electronic/German music. Edgar Froese really pushed the envelope (so to speak) with this wonderful soundscape which was light years ahead of everything else.

Burnin Red Ivanhoe *W.W.W.*
(Dandelion Records 2310 145, LP, UK, 1971)
Probably the best and most underrated band to come out of Denmark, and purveyors of a brand of jazz rock which led the field of progressive music. This album is their best: just listen to 2nd Floor Croydon and the title track – John Peel thought the band good enough to release *W.W.W.* on his Dandelion label.

Focus *Moving Waves*
(Blue Horizon 2931 002, LP, UK, 1971)
Two superstars, Thijs van Leer (keyboards and vocals) and Jan Ackerman (guitar), plus yodelling – what's not to like? The lead track, Hocus Pocus, highlights the unique progressive sound crafted by the Netherlands' best export. This, their second and breakthrough, album is a masterpiece and Eruption, at over 20 minutes, amply illustrates the quality of the music.

Premiata Forneria Marconi *Photos Of Ghosts*
(Manticore ANTI 2003, LP, UK, 1973)
I first encountered PFM through the single Celebration, which epitomised the progressive/synthesizer music of the time, and led me to this album and further gems such as Old Rain and Il Banchetto. The band's Italian name was shortened to PFM, which is much better than its English translation of "Award-winning Marconi Bakery". Good decision, boys.

Aphrodite's Child *666*
(Vertigo 6673 001, LP, UK, 1972)
The band broke up after recording this album – their finest and final. A concept album with serious psychedelic/progressive rock overtones and significantly different to their previously pop-flavoured output. However, the musicianship makes it a fine example of the emerging genre of the time. The main players – Vangelis and Demis Roussos – went onto greater things.
Delme James

RC investigates

Liverpool's Probe Records, where Dead Or Alive's Pete Burns would often give customers a mouthful

SHOPPING

It's not just Joe Public who loves browsing in a record shop. Rock stars have their favourites, and **Paul Bowler** took a spin around a few

Record shops have been the gateway to knowledge for generations of music fans. That's true for the general public and, equally, for many rock and pop artists, whose tastes were forged in their nation's vinyl treasure troves. Many of them even served behind the counter, and they built up their knowledge over the years. Still more have continued to use them for creative inspiration after gaining commercial and/or artistic success. **David Bowie** described his teen apprenticeship working behind the counter at **AT Furlong** in Bromley, London, as "[my] first real big break. It was at Furlongs that I got my first real taste of how things could be… It was [t]here that the power of recorded music struck home… How those bits of black plastic could affect other people's behaviour".

Elton John also had a spell working in a record shop in Soho, London, telling *Shortlist*: "I did work in **Musicland Records** on Berwick Street, on Saturdays, with my friends, when I was Elton John and was successful in the early 70s. People used to look at me as if to say, 'Fucking hell, what are you doing here?' and I'd be selling them Soft Machine records." **Marc Bolan** and **David Bowie** were said to be regular customers at the store, too.

Over in nearby Mayfair, **Jimi Hendrix** frequented South Molton Street's **One Stop Record Shop**. There, he stocked up on George Frideric Handel records, among others, after discovering that the composer once lived in a flat next to his Brook Street residence. The building is now home to the Handel Hendrix House museum.

Elsewhere in London, Notting Hill's Portobello Market has long been a vinyl hotspot. **Rock On**, a flea market stall run in the 70s at 93, Golborne Road, by Thin Lizzy manager and, later, co-founder of Chiswick and Ace record labels, Ted Carroll, was a favourite of many musicians drawn to his extensive collection of second hand rock'n'roll and blues 45s, 78s and LPs. **Lemmy Kilmister** (then of Hawkwind) was a habitual customer, as were Led Zeppelin's **Jimmy Page** and Sex Pistols' **Paul Cook** and **Steve Jones**.

Nearby **Honest Jon's** was a favourite of **Johnny Rotten** and **Malcolm McLaren**, when it first opened in the 70s, while **Mick Jones** and **Joe Strummer** of pre-The Clash band, 101'ers, were often seen in the emporium. The current premises, at 278, Portobello Road, London, numbers **Damon Albarn** among its fans. Just up the road, Everything But The Girl's **Tracey Thorn** was one of many young music fans drawn to **Rough Trade**'s original premises on Kensington Park Road. The shop relocated to its current West London base at 130, Talbot Road, in 1982. It continues as a music hub, with **Mark Ronson** and **Paul Weller** some of its recent vocal supporters. 'The Modfather', as profiled in *RC*'s December 2022 issue, is likewise a regular at nearby reggae specialists, **People's Sound**, at 11, All Saints Road.

"People would be, 'Fucking hell, what are *you* doing here?'" – Elton John

In Manchester, **Rare Records** on John Dalton Street boasted future Joy Division frontman **Ian Curtis** as one of its staff when he spent his formative years working there. **Johnny Marr** was a regular punter at the city centre spot, too. Nowadays, The Smiths' former guitarist favours **Beatin' Rhythm**, 1st Floor, Bank House Studios, Warwick Street, Prestwich, and **Piccadilly Records**, 53, Oldham Street, Manchester. He told *The Guardian*: "When you go in Piccadilly, you know that you're dealing with people with a passion, who know what they're talking about. You trust their judgment. When I think about that shop, all is not lost." Marr's erstwhile bandmate, **Morrissey**, gained his early music knowledge over at **Paul Marsh Records**, on Moss Side's Alexandra Road. Speaking to the BBC's Kirsty Young during his *Desert Island Discs* appearance, he related how he first became entranced with recorded music after hanging out at the shop as a child. Elsewhere in the city, **Noel** and **Liam Gallagher** were teenage regulars at Burnage vinyl haunt, **Sifters**, at 177, Fog Lane, subsequently immortalising the shop in Oasis fan favourite, Shakermaker: "Mister Sifters sold me songs/When I was just 16/Now he stops at traffic lights/But only when they're green." Still trading, the shop has become something of a pilgrimage site for the group's dedicated followers.

Over in Liverpool, **Probe Records** has long been an independent music heavyweight, first opening its doors in 1971. Now housed at the Blue Chambers, 1, The Bluecoat, School Lane, its former Button Street location was a major hub for the city's post-punk scene. **Ian McCulloch** was a frequent visitor, while the likes of **Pete Wylie**, **Julian Cope**, Frankie Goes To Hollywood dancer **Paul Rutherford** and Dead Or Alive frontman **Pete Burns** all worked behind the counter. The latter was famed for his acerbic put-downs to customers whose purchases met his critical ire. A teenage **Courtney Love** was another regular at the store during her teenage stay in the city, local legend having it that she could often be spotted drinking cider on the shop's front steps.

Sheffield's longstanding vinyl haven, the finely-named **Record Collector**, at 233-235, Fulwood Road, in the suburb of Broomhill, was a favourite of local musicians before making the big time,

Above left: Electric Fetus, Minneapolis, regular stop-off for Prince. Right: Honest Jon's in London, where the Pistols and Clash kicked off in the 70s

including ABC's **Martin Fry**, The Human League's **Phil Oakey** and Def Leppard's **Joe Elliott**. **Jarvis Cocker** has also long been a vocal supporter.

In the Midlands, Birmingham shop, **The Diskery**, at 92, Bristol Street, has been slinging out records since the charts began in 1952, and it is still going on strong. Local legends, **Robert Plant**, **Ozzy Osbourne**, **Steve Winwood**, **UB40** and **Slade** have all been regulars over the years.

In Bristol, the city's affluent Clifton area boasted **Revolver Records** on Berkeley Crescent. Later immortalised in Richard King's stellar tribute book, *Original Rockers*, the store was a favourite of **The Pop Group**'s youthful **Mark Stewart**, **Gareth Sager** and **Bruce Smith**. Massive Attack's **Daddy G** – then known as Grantley Marshall – also had a stint working there.

In Scotland, Primal's Scream's **Bobby Gillespie** was a youthful habitué of Glasgow spot, **Soundtrack Records**, on Cathcart Road, Mount Florida. Speaking to the *NME* about the shop, he recalled: "It was amazing in there. Right at the bottom of my street growing up. [The owner] tolerated me being in there, looking through the racks at David Bowie, asking him questions, even though I'd only occasionally buy anything."

In Wales, Cardiff store, **Spillers**, at 27, Morgan Arcade, was first established in 1894, and is recognised as the oldest record shop in the world. It has long played an important role in the city's music scene, and **Super Furry Animals** and Catatonia's **Cerys Matthews** were regular visitors as young musicians, while **Manic Street Preachers**, who used to busk outside the store pre-fame, are fervent vocal backers. After the shop was threatened with closure, in 2006, the group put out a statement declaring: "Spillers was a lifeline, it gave us our musical education. The only record shop in Wales where we could find the music that made us who we are."

Heading over the Atlantic, New York's **Bleecker Bob's** was, for many years, the city's quintessential vinyl hotspot. Based in the bohemian enclave of Greenwich Village, the shop was run by Robert Plotnik – aka Bleecker Bob – and was famed for its pleasingly messy in-store appearance, late-night opening hours (until 3am on Fridays and Saturdays) and forward-thinking music selections, not to mention (shhh) a stunning choice of bootlegs. Arguably at its most influential in the early days of punk, when it became known as the go-to place for hard-to-find releases, Bleecker Bob's played host to one of the movement's key meetings, after **Patti Smith** first asked **Lenny Kaye**, who was working there at the time, to accompany her poems with his guitar at a gig. Among the shop's other regular patrons were **David Bowie**, **Ramones**, **Lou Reed**, **Cyndi Lauper** and **Madonna**, while **Frank Zappa** and Led Zeppelin's **Robert Plant** and **Jimmy Page** were known to hang out there when they were in town. The shop and its famously gruff owner even inspired a 1993 episode of TV comedy, *Seinfeld*, named 'The Old Man'. Sadly, it closed its doors for the final time in 2013, after succumbing to increased rental costs.

Run by Bob Abramson in New York's West Village, **House Of Oldies** was a musical treasure trove, holding 250,000-plus vinyl records. **John Lennon** was a regular visitor in the early 70s. "He used to buy 45s by people like Carl Perkins and Jerry Lee Lewis for his jukebox quite frequently," Abramson related to the *New York Post* in 2019. "If the bill came to $200, he'd say, 'Why don't you make it $400 – just call Apple Records." **Jimmy Page** was another regular visitor, while **Justin Timberlake**, **David Bowie** and **Steven Van Zandt** frequented the shop before it went online during the Covid crisis in 2021.

Over in Minneapolis, the eccentrically-named **Electric Fetus**, at 2000, 4th Avenue, is a local institution that's been selling records since 1968. Still going strong, it's often named among the US' best indie record stores. **Prince** was a regular customer, visiting the outlet to buy a number of CDs in support of *Record Store Day* one week before his untimely death.

In Seattle, **Easy Street Records & Café**, at 4559, California Avenue, has long been one of the city's premier music hangouts, hosting instore performances by the likes of **Lou Reed**, **Elvis Costello**, **Patti Smith** and **Lana Del Rey**. Among its regular customers over the years have been local musicians, Pearl Jam's **Eddie Vedder** and Soundgarden's **Chris Cornell**.

Perhaps even more so than the UK, US record stores have been vital in helping to launch the careers of aspiring young musicians, providing a place to nurture tastes, meet potential band members, and pay the bills as employees at them. **Iggy Pop** got his start at Ann Arbor's **Discount Records** in the mid-60s, being employed there as a teenager, when he was known as Jimmy Osterberg, and drummed for local garage-rockers, The Iguanas. Discount's manager, Jeep Holland, was even said to have inspired Iggy's stage-name, yelling "Iguana alert!", each time that Osterberg emerged from the basement stockroom. ("Pop" was borrowed from an acquaintance, Jimmy Popp).

Other US musicians who've worked at record shops include R.E.M.'s **Peter Buck**, who first met future bandmate **Michael Stipe** while working at **Wuxtry Records**, Athens, Georgia; Foo Fighters/Nirvana's **Dave Grohl**, who worked at **Tower Records**, Washington DC; and future Guns N' Roses members, **Axl Rose** and **Slash**, who worked at different Los Angeles branches of **Tower**. While it may have lost most of its bricks-and-mortar premises, the memories remain among fans in the general public, and the ranks of rock stars who moved from behind the counter to centre-stage. Record shops. Where would they, or *we*, be without them? And yes, that means *Support Your Local Record Store*! Amen.

Bleecker Bob's in New York, the record store world's Open All Hours

See britishrecordshoparchive.org. Have you spotted a rocker working in or browsing at a record shop? Let us know via rc.editorial@metropolis.co.uk.

The Collector

This month: **The Vinyl Hunters**

Jake and Dave Kapusta: socks and prog and rock'n'roll

Jake and his grandad Dave Kapusta are affectionately known online as The Vinyl Hunters. Dave was a black cabbie who has been collecting records since the 60s, ranging from prog through to heavy metal. Jake followed in his footsteps and started collecting records of his own – they both have hundreds. They share their vinyl-hunting journeys on YouTube on their channel The Vinyl Hunters. Jake says: "I know if you like this article, you'll love to watch our adventures."

What do you collect, and why?
Jake: I like to collect a variety, ranging from soundtracks from my favourite films to original albums of prog, death metal, folk – if an album contains a song I like, it'll be on my wants list! My life revolves around music but when it comes to vinyl, the main reason I do it is for the fun of hunting, to tick things off my list.
Dave: I collect prog firstly – my favourite band is, and has always been, Uriah Heep. I once had almost every Vertigo swirl among other rare prog gems before selling them in the 80s in favour of buying Royal Doulton character jugs. It's just what happened. Everyone was into The Beatles and the Stones whereas I liked Love and Vanilla Fudge and The Doors. No one had heard of those bands, so I started collecting.

How big is your collection?
Jake: I have around 450 albums.
Dave: I have around 1,000 now. That's taking into account the ones I sold in the 80s for pennies in comparison to what they're worth now. I have since had a clear-out of 25-50 per cent of my collection in order to save space and please my wife. I went onto CDs like most other people, and I have 1000s of those, too. My collection now spans multiple rooms, wardrobes and cupboards – whichever wardrobe you open, you'll find vinyl, CDs, books or copies of *Record Collector* magazine in there!

What do you think it is worth?
Dave: What it's worth and what you'd get for it are different things.
Jake: I agree [laughs]. That said, I have my collection catalogued on Discogs. It'll tell me where I bought something, when I bought it, the condition, how much I paid for it and what category it falls in. Discogs estimates a middle value of £9.5k.
Dave: God knows what mine is worth! I'm always rediscovering new albums I forgot I even had!

How and where do you store it?
Jake: I use an Ikea Kallax unit which is a bookshelf type thing with individual squares perfect for storing vinyl.
Dave: I have two of my own. It doesn't fit all my records, though, so I use gorilla flight cases and those old-fashioned-style vinyl storage cases for the rest when they're not just lying around everywhere or stored in a cupboard or wardrobe.
Jake: My collection doesn't fill my unit, there's plenty more space to fit in future purchases, but I currently use the other squares for books and other items related to work.

What's the rarest/most unusual/most valuable item you have?
Jake: Discogs reckons my rarest/most valuable item is a US "specialty pressing" of *Reign In Blood* by Slayer. I didn't know it was a specialty pressing so I was so happy to see that it was much rarer than I initially thought.
Dave: It would be an original UK press of Sam Gopal's *Escalator*. I found it in a charity shop for the grand sum of £2. Someone's getting sacked in the morning.

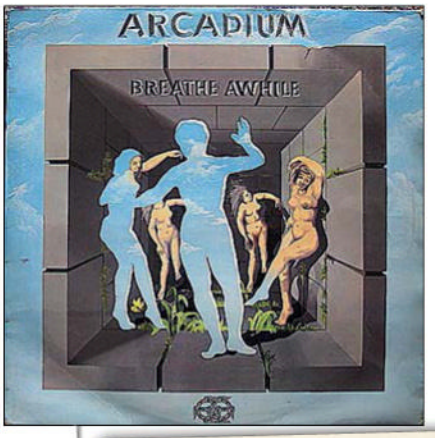
"I'LL ALWAYS BE LOOKING FOR ARCADIUM'S *BREATHE AWHILE*"

What elusive gem are you still looking out for?
Jake: The one gem that I'll probably always be looking for is Arcadium's *Breathe Awhile*. This is a rare, obscure prog album [from 1971] that, when I listened to it, for some odd, unknown reason brought me such feelings of nostalgia, familiarity and melancholy sadness. It has since been one of my favourites. I will never pay the hefty sums that it is worth but here's to wishful thinking!
Dave: I'm forever searching for *On The 13th Day* by Magnum. I have most of the other Magnum albums but this one has thus far eluded me, unfortunately.
What's given you the biggest thrill?
Jake: Mine was first walking into the VIP Record Fair in Victoria at the beginning of my record collecting days. The sheer size and amount of vinyl I had never seen. I

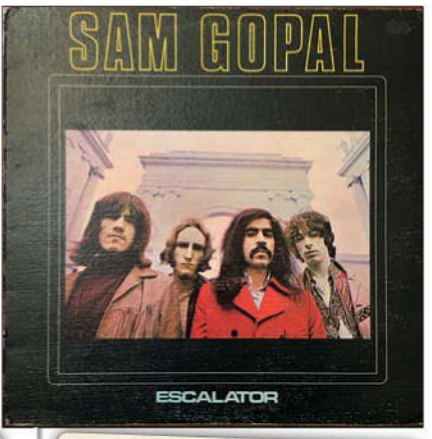
Annihilator – *Alice In Hell*
(Roadrunner RR 9948-1, printed inner, UK, 1989)
Estimated market value: **£30**

Magnum – *On The 13th Day* (Steamhammer SPV260401, 2LP, Orange, g/f, Germany, 2012))
Estimated market value: **£80**

Opeth – *Blackwater Park*
(Music For Nations MFSN 264, 2LP, UK, 2001)
Estimated market value: **£90**



Arcadium – *Breathe Awhile*
(Middle Earth MDLS 302, lam. sleeve, UK, 1969)
Estimated market value: **£1,250**



Sam Gopal – *Escalator*
(Stable SLE 8001, g/f, blk/silver label, UK, 1969)
Estimated market value: **£400**

know I will only ever have this feeling again if we venture off to Holland [Utrecht record fair] – hopefully one day!
Dave: I like box sets. Most of them I keep factory-sealed but just knowing I have them and they're in the house is what I like. The thrill comes from hunting them down whenever they do first come out and trying not to part with an arm and a leg by doing so! It hasn't always been possible but if it's a nice box set, I'd buy it.

How do you track stuff down?
Dave: I used to go to boot sales three or four times a week when I was working. Now I'm retired. I would find original presses of the likes of Led Zeppelin for a couple of quid or less: what a time to be alive! Nowadays we don't really "track things down". We just go with the flow and simply have an idea of what we are looking for and if it turns up it turns up. That's the fun of it, really – the luck of the draw. There have been times that I have bought some albums on eBay back at the beginning of my journey – the likes of the first two Uriah Heep albums on Vertigo swirl, a thrash album by Annihilator, Samson's *Head On*… there's a few. But in general, I'll stick to the shops and fairs.

"THE GENTLE GIANT ALBUMS ARE EXTRAORDINARY, MYSTERIOUS AND NOT TRUE TO LIFE"

What's your favourite record shop?
Jake: I don't currently have a favourite record shop. I have record fairs that I like to go to, and I have favourite dealers that I will look at before anyone else, but I like the hustle and bustle of a record fair more than a shop. Some notable mentions would be Flashback Records in Crouch End and Bethnal Green and Rise Above Records in Highgate. The amount of rare gems that shop has is unbelievable, not to mention saying hello to Lee [Dorrian] is a pleasure. Great guy and very knowledgeable about music and vinyl.
Dave: My favourite shop is Out On The Floor, Camden. I've known the owner since the early 70s and have frequented the shop ever since that owner took it over.

How often do you listen to the stuff in your collection?
Jake: I hardly listen to the records in my collection. The collecting is what I enjoy most. Nevertheless, I still will occasionally pull out an album, give it a clean and sit and relax to it. I find that I have to be very intentional when I listen to vinyl, it slows me down and that's the great thing about it. Most music consumption for me these days is on-the-go so when I listen to vinyl, I take the time to look after it and sit and admire the sleeve and read the inserts. It's what makes it great.
Dave: I used to listen to my collection all the time, but I've since found a lovely website called YouTube, where you can now sit in the same spot every day – unless you're hunting – and listen to whatever you like, whenever you like, to your heart's content. Having used vinyl all my life this simplicity is welcomed.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Jake: Yes, I have definitely done this. One love I have is for the London Underground. It brings back fond childhood memories. Because of this, if there is any album cover that contains anything to do with the Underground it'll make its way into my record bag.
Dave: It's the same for me. I love the cover of King Crimson's *In The Court Of The Crimson King* and the Gentle Giant albums because they're out of the ordinary. They're mysterious and not exactly true to life. Those sort of covers always contain good music.

How will you eventually dispose of your collections?
Jake: Who knows what will happen to my collection. I'm not sure I will have it till the day I die, it's a fun hobby I have and it brings me closer to my best friend, my grandad.
Dave: Mine will go to my grandson, Jake, who is waiting in the wings. However, it is his sons and grandchildren's inheritance so who knows? We always joked about a man on a TV programme who was looking into getting his vinyl melted down and made into a coffin: how morbid! But it's funny the lengths people will go to "take their collection with them".

What's your all-time favourite record, regardless of value or rarity?
Jake: My favourite record of all time has to be Opeth's *Blackwater Park*. They are my absolute favourite band; no one compares. The way that each song takes you on a journey… it's almost as if each song contains an album. This is the only album that the band originally released on vinyl at their peak. They released their albums on CD, but it took a few years after the initial release for them to come out on vinyl – except this one which is the one that really put them on the map.
Dave: Mine is *In The Court Of The Crimson King*. I have about eight or nine different copies.

Check out The Vinyl Hunters on YouTube @thevinylhunters.

Led Zeppelin – *Led Zeppelin*
(Atlantic 588 171, 1st pressing, red/maroon label, LP, 1969) Estimated market value: **£3,000**

Love – *Love*
(Elektra EKS 74001, gold labels, LP, 1966) Estimated market value: **£150**

Uriah Heep – *Very 'Eavy Very 'Umble*
(Vertigo, g/f, large swirl label, UK, 1970) Estimated market value: **£400**

Slayer – *Reign In Blood*
(Def Jam GHS 24131, Speciality Pressing, US, 1986) Estimated market value: **£100**

"A STORY OF MUSICAL SURVIVAL AGAINST ALL ODDS"

STEVE ROSE, THE GUARDIAN

GETTING IT BACK: THE STORY OF CYMANDE

IN CINEMAS 16 FEBRUARY

ON BFI PLAYER AND BLU-RAY 26 FEBRUARY

ON TOUR DURING 2024

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CRAWSHAY FILMS in association with VENTURELAND and VERYMUCHSO present GETTING IT BACK: THE STORY OF CYMANDE a production of Photosynthesis DAVID CORFIELD editor MATT WYLLIE music CYMANDE music supervisor GARY WELCH sound mixer GEORGE FOULGHAM archive producer BEATRICE READ colourist ENGE GRAY animation KIM TEDDY executive producers JOHN BATTSEK DANIEL GORDON produced by TIM MACKENZIE-SMITH MATT WYLLIE director TIM MACKENZIE-SMITH

Value Added Facts

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

MEGA PRICE FOR MEGATON

I don't have an extensive or large record collection but do have one LP worth money. It's by the band Megaton. It was actually passed down to me by my late father when he sadly passed away some years back. He told me that it was very rare and worth nearly a grand and if I ever needed money I could sell it. I would never dream of doing that as it's wrapped up in the memory of my father. Someone gave me a copy of your brilliant magazine recently and I greatly enjoyed reading it. I wonder if you might have any information about the band; searching online there's no information at all.

Martin Hawkins via email

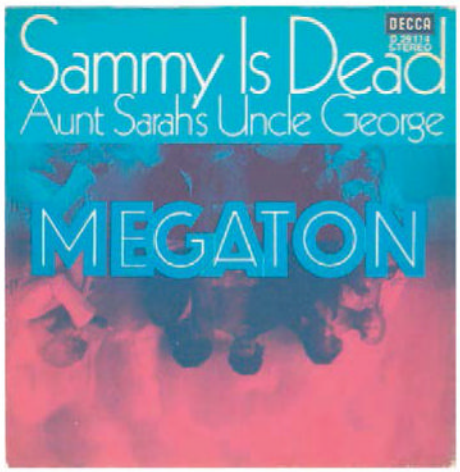
Megaton were not a working band but a studio confection put together in Germany to perform a number of songs written by Jimmy Bilsbury and Les Humphries. Bilsbury was the lead singer with The Magic Lanterns who scored a minor hit with their debut single, Excuse Me Baby/Greedy Girl in July 1966. More singles followed as well as three LPs. As for Les Humphries, he formed the Les Humphries Singers in 1969 and enjoyed hit singles in Germany in 1970 and 1971 – which probably accounts for how the deal to record the Megaton LP came about.

How the name Megaton was chosen is lost in the mists of time. None of the studio musicians who recorded the tracks in Germany was listed on the back cover. Only Bilsbury and Humphries are credited as songwriters. Decca culled a single from the upcoming LP in April 1971 – Out Of Your Own Little World/Man In An Aeroplane – released in a picture sleeve in Germany (D 29093, £25) and France (D 15941, £25). The same two tracks were also released in America though they were flipped (London 45150, £15). In the UK, Out Of Your Own Little World was paired with Niagara (DMR 331, £30) which sounded very much like Led Zeppelin's Whole Lotta Love. A second 7" – Sammy Is Dead/Aunt Sarah's Uncle George – was released only in Germany in July 1971 (D 29114, £20).

NOT A WORKING BAND – A STUDIO CONFECTION

Since Megaton didn't exist, there was no momentum behind the LP (Deram SMLR 1086, 1971) when it came out in the UK. Having said that, the Decca team did an amazing job with the front cover artwork which had nothing to do with the music but did look good. Reviews were pretty lukewarm with the Record Mirror *stating that they were "a fairly routine band with a fairly routine album". The* Melody Maker *were equally dismissive, stating: "10 heavy tracks that do little for me, you or anybody else".*

Though the LP was pressed in the UK, Germany and even Peru, it sold poorly on release. Of course, over time this very scarcity made it collectable and tracks including Carry It On The End and Life Was Easy Yesterday also began to be appreciated. There is some great guitar work on display and a comment on Discogs suggests that this may have been the German guitarist Peter Hesslein, who was in bands such as Asterix and Electric Food at the time.



The current Rare Record Price Guide *valuation stands at £1000 though this will probably be amended in the upcoming 2024 edition given that the album has sometimes sold for much more. Though hideously rare, the album has only been reissued once on vinyl, by Acme (ADLP 1081, 2012, £20). This means that original copies still trade at a premium. Indeed, one was recently sold by Ted Carroll's Rock On Records. I was curious to discover how Ted had got hold of his copy and he was gracious enough to offer this information.*

"This ultra-rare album came in as part of a collection of albums and 7"s, mostly 60s stuff, I bought in September 2023," Carroll said. "After a quick, two-hour valuation I paid about £1100 for the collection, with the proviso that if there was any more value, I'd top up this figure. I'd never seen the Megaton album before and soon realised that it was a real find. I called the guy I bought the collection from and told him that it was probably worth at least £1000 and that I'd split the money it fetched with him. We were both delighted to see it go for £2000. I called him with the good news and he said that he would donate £100 from his £1000 to charity, so, as I gave my profit to charity, £1100 ended up going to Medecins Sans Frontieres, one of the very worthy charities that Rock On helps to support." Rock On Records are based in Stamford if anyone is in the area and wants to spend a Mega-ton of their own.

EVERYBODY DIGS BILL EVANS

I have a jazz album by the pianist Bill Evans. It's on the Riverside label and I am trying to ascertain its origin and value. It does state that it was pressed in the UK on the Riverside label but a friend tells me that in 1959 the album would have only been pressed in America because Riverside didn't have international distribution. He thinks that it's probably a pressing from the 70s or 80s. Sadly, I am a somewhat older gentleman who is not connected to the web. So I thought a good old handwritten letter to *Record Collector* might get to the bottom of the problem!

Leonard Gittins

Bill Evans was an American jazz pianist. After breaking onto the New York scene he was signed to Riverside for his debut LP, New Jazz Conceptions *(RLP 12223, US, 1957), recorded as a trio with Teddy Kotick (bass) and Paul Motion (drums). With Evans being unknown at this point, it only sold 800 copies in the first year of release. Mint copies of the first pressing are worth in the region of £800. Evans continued to play and record as a sideman, turning down Riverside's offer of another solo outing as he did not feel he was ready.*

Evans' career went into high gear when he was head-hunted by trumpeter Miles Davis for his sextet. Davis was at that time the biggest artist in jazz and Evans replaced Red Garland in April 1958. Though he was only with the band for several months, Evans' restrained manner had a big impact on Davis and the overall sound of the band. As Davis stated: "Bill had this quiet fire that I loved on piano. The way he approached it, the sound he got was like crystal notes or sparkling water cascading down from some clear waterfall. I had to change the way the band sounded again for Bill's style by playing different tunes, softer ones at first."

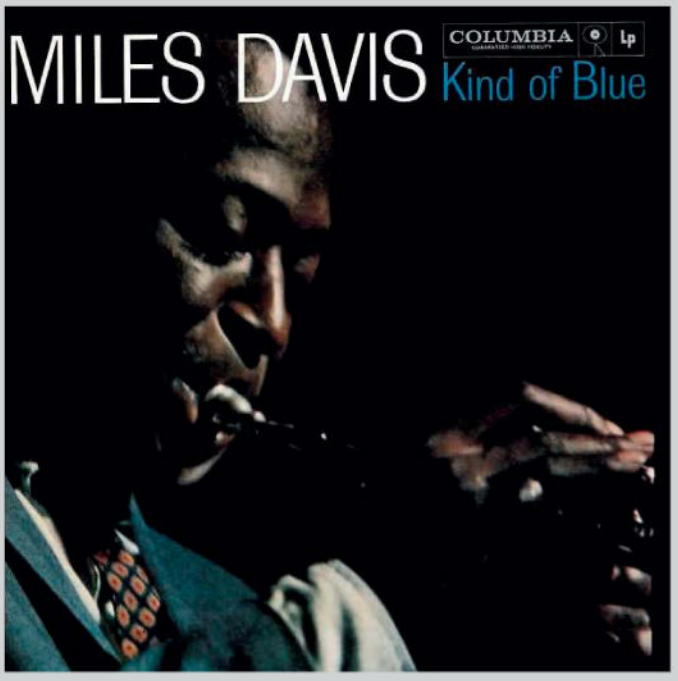
"THE SOUND WAS LIKE CRYSTAL, SPARKLING WATER"

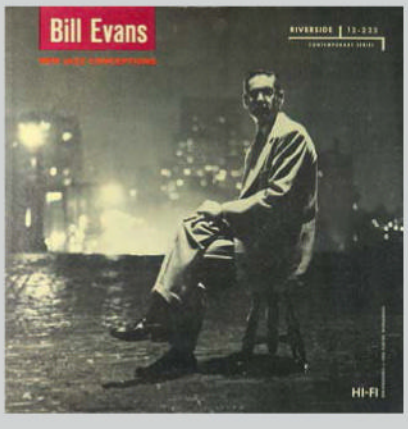
By the end of 1958 Evans had gone solo and was finally persuaded to record a second LP for Riverside. On the drum stool was Philly Joe Jones with Sam Jones on bass. It was called Everybody Digs Bill Evans *which was a direct quote from Davis, who'd been enthusing about the pianist's talent. Indeed, when Evans had left Davis the trumpeter even rang clubs to tell them to book Evans and his trio. The front cover also included quotes from pianists George Shearing, Ahmad Jamal and alto sax player Julian "Cannonball" Adderley. As the liner notes on the rear stated: "The four major artists whose signed praises of Evans are featured on the cover are arbitrarily selected – the full list of Evans fans among his fellow musicians is a much, longer one." This was indeed true, as Evans won the new star award in the respected jazz journal,* Downbeat, *in 1958.*

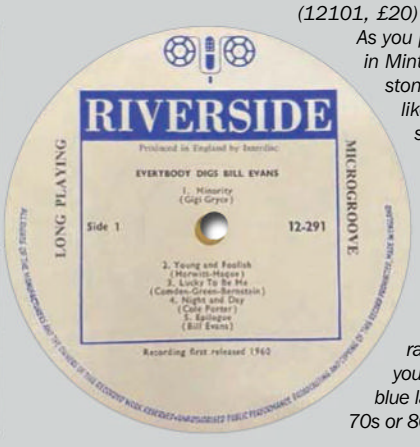
Meanwhile, Miles Davis was developing a modal style of jazz that found its perfect expression on the LP, Kind Of Blue, *released in 1959. Though Evans had left the group, Davis knew that his style would be perfect for the modal direction and drafted him in for the session. He played on four of the five tracks. Evans' replacement – Wynton Kelly – played on Freddie Freeloader. Evans' contribution to the LP even included writing the liner notes on the rear of the sleeve.*

Kind Of Blue *took the jazz world by storm – it is one of the greatest albums ever recorded – and with Evans so prominent there was suddenly a lot of interest in his solo work. This not only helped his trio secure a full diary of bookings but also boosted the sales momentum of* Everybody Digs Bill Evans *and* New Jazz Conceptions, *the latter of which sold out its first run and was quickly re-pressed.*

In the UK, big artists such as Davis enjoyed a high profile and as he was signed to a major label, Columbia, all his albums were released here, as were those of his legendary sidemen including John Coltrane and Julian "Cannonball" Adderley. Though Riverside were a small label they also decided to move into the European market. The popular Jazz News *weekly carried an advert on 29 October 1960 announcing the first four Riverside albums to be pressed and released in the UK on 10 November 1960. These were* The Thelonious Monk Orchestra At Town Hall *(12300, £50),* The Cannonball Adderley Quintet In San Francisco *(12311, £50),* Young Louis Armstrong *(12101, £20) and* Everybody Digs Bill Evans *(12291).*







As you probably know, these LPs are now 64 years old and finding one in Mint condition is very hard indeed. Everybody Digs Bill Evans *is a stone cold classic, containing Peace Piece which sounds like a jazz-like echo of the music of Erik Satie, and the trio's reading of standards such as Night And Day and Tenderly.*

All the first four UK Riverside pressings were on a white label with blue type and had "produced in England by Interdisc" printed just beneath the Riverside name. Interdisc was a conglomerate set up in Europe to press and distribute American jazz albums pressed on smaller American labels including Riverside, in countries such as the UK, Italy, France and Germany.

This first UK pressing of Everybody Digs Bill Evans *is very rare and worth £150 or more in stone Mint condition. The fact that you have the Interdisc reference and the original white and blue label confirms it as a first pressing rather than a reissue from the 70s or 80s.*

LARKING ABOUT

I have a record in my collection I was astounded to discover is worth hundreds of pounds. It is by Don Julian & The Larks. It's called *Super Slick* and is on the Money label. I paid £35 for it in Soho back in the 80s. I was using Discogs to value my records and was shocked to see it was worth so much. But there is no mention of why that is the case. Can you enlighten me on the matter?

Colin Deeds via email

Don Julian started his recording career in 1954 with the doo-wop group The Meadow Larks. They had put out a couple of 78rpm singles in the late 40s but their first 7" single was Real Pretty Mama/Love Only You on the RPM label (45 X 399, US, £35). As time progressed the band evolved into Don Julian & The Meadowlarks and then Don Julian & The Larks. Their best-known single – The Jerk/Forget Me (Money 106, US) – was released in December 1964 (credited to The Larks) and not only became a No 1 R&B hit but also got to No 7 on the Billboard Hot 100. Indeed, the single was even released in the UK (Pye International 7 N 25284, £50) though it didn't chart. Though more singles followed on Julian's own Jerk label as well as on Money, none was a hit.

In the wake of the success of the feature film, Shaft, *there was a glut of Blaxploitation movies in the early 70s. Julian was commissioned to write the soundtrack to the film* Savage!, *released in May 1973, starring James Inglehardt. As Julian & The Larks were, at that time, signed to Money, they released the* Savage! *soundtrack album (MS 1109, US, £250).*

At this point, finance was being raised by a company called Associated Color Enterprises to make another film, Shorty The Pimp. *The title came from a single that Don Julian & The Larks released in 1973 (M 607, US, £40). Not only was Julian asked to write the soundtrack but also to star in the film with his group. According to the outline, the band would play a group called The Blue Flamingos who get caught up in a gang war over who should control and manage them. One of the gang leaders would be called Shorty The Pimp. The film was supposed to end with the band extricating themselves from the two competing parties and securing a "record deal based on their own material and at last Shorty The Pimp becomes famous as the track named after him zooms up the charts".*

The band were supposed to play a number of covers in the film as well as original songs written by Julian. All were recorded as a soundtrack LP for Money records. This album got as far as the test pressing phase with the film slated to be released in 1974. Sadly, there was not enough funding to complete the editing and print copies so Shorty The Pimp *never made it to the cinemas. Allegedly, there was only one very rough cut made and that copy is now owned by Quentin Tarantino.*

With Shorty The Pimp *cancelled, it was pointless releasing the soundtrack LP, so Julian decided to use some of the tracks on a totally different LP called* Super Slick *(MY 1110, US). This is the record that you own. This LP sold very poorly and over the years has become highly collectable since it does contain some of the material recorded for the film. An original copy is worth in the region of £350. The album was reissued by Real Gone in 2022 (RGM 1341, £20) which has helped increase rather than deflate the price of original copies. Finally, all the tracks recorded for the film surfaced in 1998 and were released by Ace Records as* Shorty The Pimp *(CDSEWD 122, UK, £8).*

AFRO BLUE CHEER

I have an album by The Afro Blues Quintet Plus One. A strange name for a band! It is called *Introducing* and is on the Mira label. It is a US pressing and it would be nice to get a value since it's not in your esteemed Guide.

Walter Farmer via email

The Afro Blues Quintet Plus One was formed by vibraphone player Joe DeAguero. He started playing while at high school in America and continued when he went to college at UCLA. Only 21 when he pulled the band together, he believed in "having strong cats around me so that I can learn from them". Thus his line-up included Jack Fulks (alto saxophone/flute), Bill Henderson (piano), Michael Davis (timbales and drums), Norm Johnson (bass) and Moises Obligacion (congas).

The band's infectious style and willingness to take on jazz and standards captivated audiences and got them signed to the Mira label. This led to the recording of their debut LP Introducing *(LPS 3002, US), released in 1965. As well as standards such as Summertime and the recent pop hit Walk On By, the band also played their unique blend of Afro Cuban jazz on tracks including Liberation and Moses, the latter named after their conga player. The album was licensed to CBS and released in the UK in 1966 (SBPG 63073, £15). As for your original copy, the album is quite sought-after, especially since it hasn't been reissued on vinyl since 1965. So your copy is worth £40. There does also appear to be a UK Jay Boy pressing (JSX 2007) from the 60s that is worth £20.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl and Label Of Love

SKATE OF THE ART

VARIOUS UNCREDITED ARTISTS/ MUSICIANS

Toller Cranston's The Ice Show... On Broadway

(Robden RDR 1001, LP, US, 1977) **£5**

When ice skater Toller Cranston retired from amateur competition in 1976, he rejected the idea of touring in glitzy commercial ice shows; he wanted to create a new form of theatrical skating that would be "the way of the future". That idea led to *The Ice Show* and its accompanying soundtrack album, the one and only release on the Robden Records label.

Cranston won bronze at the 1973 World Figure Skating Championships and the 1976 Olympics, but his impact went far beyond. He was widely admired for his extravagant artistry and exquisite musical interpretation – that's him in the black unitard on the back cover of Joni Mitchell's *Hejira*. He had also studied at the École des beaux-arts in Montréal and regularly exhibited his paintings.

During the latter part of his amateur skating career, Cranston fell in with writer Elva Oglanby, who collaborated with him on a documentary film and book, becoming his de facto manager. After Cranston turned professional, Oglanby connected him with the Sol Hurok management and production company in the US. The Hurok organisation provided funding for Cranston's planned ice show, with the intention of eventually staging it on Broadway.

Oglanby and Cranston moved to New York City to work on the show, and, as Cranston describes in his autobiography *Zero Tollerance* (McClelland & Stewart, 1997), they lived the high life: deluxe apartments, frequent shopping excursions, socialising with celebrities. But there were signs of trouble. By Cranston's account, the show was largely developed "without [my] creative input". Instead of the innovative production he'd envisaged, *The Ice Show* became a compilation of programmes that the participating skaters – albeit all elite competitive skaters – had already performed in shows and exhibitions.

The Ice Show made a preliminary tour of arenas in Canada and the US, in preparation for its January 1977 Broadway opening. But the day before its debut, Cranston was informed by the Hurok managers that the company was bankrupt and the show's Broadway run was cancelled. Then an offer to re-stage the show came via an unlikely, somewhat questionable source – another Cranston.

When Toller was in Los Angeles in mid-1976 auditioning a skater for *The Ice Show*, he'd met Robin Cranston, the son of US Senator Alan Cranston, and, as far as they could ascertain, his distant cousin. Toller's main memory of Robin was going to his house and joining him in consuming "a veritable mountain of cocaine". When *The Ice Show* unexpectedly shut down, Oglanby contacted Robin, who invited her and Toller to LA to meet "an immensely wealthy friend" potentially interested in investing in the show. They made the trip and were introduced to Dennis Bass.

Bass was indeed very wealthy, or at least gave that appearance. A real estate developer specialising in shopping centres, just a few years earlier he'd been $5 million in debt and was the defendant in more than 100 lawsuits over deals gone wrong. Toller Cranston describes him as "look[ing] something like an Italian golliwog [with] bad skin, a conspicuous nose job, and a nice set of capped teeth".

Newspaper profiles of Bass from that era invariably mention his unbuttoned shirt fronts and medallion necklaces. Bass regaled journalists with stories of his hardscrabble childhood in New York, during which, he alleged, he ran a street gang in one of the city's roughest neighbourhoods.

There was another part of his background, however, that he never mentioned in interviews. His father was Ralph Bass, songwriter of such standards as Dedicated To The One I Love, and a renowned producer and A&R man. It's unclear whether his father's career led to Bass wanting to become involved in theatre. Nevertheless, he put up $500,000 to revive *The Ice Show*. The show was restructured to be closer to Toller Cranston's vision, and it opened on Broadway at the Palace Theatre in May 1977, with Bass and Robin Cranston as executive producers.

The Ice Show soundtrack album, presumably produced as a sourvenir to sell at performances, is an odd duck to say the least. Robden Records was founded and owned by the show's two producers, and perhaps was intended as a starting point for bigger projects in the future. Most of the music used in the Broadway production was existing recordings licensed from other sources, encompassing classical music, show-tunes, and well-known instrumental and vocal standards. The tracks on *The Ice Show* album appear, however, to be re-recordings of that music, featuring a small orchestra and uncredited male and female lead vocalists. The only original number is the opening instrumental, Toller's Theme, written by veteran Hollywood songwriting team Al Kasha and Joel Hirshhorn.

The programme for *The Ice Show* mentions "Music furnished by The E Felix Matthews Orchestra", and the very few credits on the album include "orchestra and chorus by E Felix Mathews". The only other recording credit for Matthews, or Mathews, is a 1972 single: a cover of two instrumental tracks from Francis Lai's soundtrack for the film *Love Story*. The orchestrations and recording are quite professional-sounding, as are the performances, but would have been a disappointment to anyone expecting to hear the music used in the show.

Possibly the best track on *The Ice Show* album is the abbreviated version of Jimmy Webb's MacArthur Park. There was precedent for reducing the length of the song: US singer Ed Ames did exactly that in 1968, starting at the lyric, "There will be another song for me" and releasing it as After All The Loves Of My Life. *The Ice Show* cast member Gordon McKellen had previously used Ames' shorter version for an exhibition programme. The version on the soundtrack album stands out for the melodramatic interpretation by the uncredited male vocalist and a thoroughly dramatic choral and instrumental crescendo at the end.

The Ice Show lasted only 60 performances on Broadway. After it closed, a penniless Toller made his way back to Canada, and discovered, to his horror, that the contract he had signed gave Bass the rights to all his work "in perpetuity". *The Ice Show* toured Canadian arenas in the fall of 1977, and one performance was taped for a television special, which used some of the music from the soundtrack album. But after two months the tour shut down abruptly during a stop in Calgary when bailiffs hired by Bass seized the box-office receipts, costumes, and equipment.

After a long, expensive legal battle, Cranston eventually extracted himself from his contract with Bass, and continued skating – mostly as a headliner in the same touring ice shows that he had once denounced. Robin Cranston and Bass never undertook any other projects in the entertainment industry. The *Ice Show* album is all that remains of their brief collaboration.

Fiona McQuarrie

OH BROTHER

JIM RAFFERTY
Don't Talk Back

(Decca SKL 5291, UK, 1978) **£6**

First issued in 1978, *Don't Talk Back,* by Jim Rafferty, elder brother of Gerry Rafferty of Baker Street and Stealers Wheel fame, was a hugely impressive singer/songwriter debut. But with the perception in the media that Rafferty was using his brother's reputation to further his own musical ambitions, an unfair blow was dealt to the album's commercial trajectory.

"Nothing could hardly have been further from the truth," affirms Rafferty today. "I had begun tentatively writing songs in my mid-teens while Gerry was still at school." Not only that, but the senior Rafferty had secured a record deal before his brother signed to United Artists. And several of the musicians that appeared on *Don't Talk Back* were later used by Gerry for his *City To City* album. Gerry would also produce seven of the 10 tracks on *Don't Talk Back*.

Rafferty had come from an art school background (his artistic endeavours continue to this day) and, having been roused by his younger sibling's success with Stealers Wheel, he began forging a solo career. Reaching the quarter finals of the American Song Festival with his song, Bitter Harvest, in 1975 gave him further encouragement.

Soon after, Rafferty was at Sound Techniques Studio in Chelsea, with English producer Alan Harris helming the desk for the recording of his debut, as part of a deal Rafferty had signed with Tony Visconti's production company, with a view to it being placed with one of the major labels. But the album, which was mixed by Harris and Rafferty, and for which Visconti also contributed bass to one track and backing vocals to another, ended up shelved. Then fate stepped in: "Sometime later down the line my then-manager Michael McDonagh was appointed Head of Public Relations at Decca, and as a condition of his appointment suggested that my album be released by Decca," recalls Rafferty.

"I was then duly signed to the company and decided that I would re-record much of the material on the album and asked Gerry if he might co-produce with myself and his longtime recording engineer Mike Day. Set up in Decca's Studio 2 in West Hampstead, we decided to use many of the musicians with whom I had previously worked in the Visconti period including Hugh Burns, Graham Preskett, and drummer Henry Spinetti [the latter trio would be hired for the *City To City* sessions]. And Gerry and I also got to sing together on several of the tracks."

With the album in the can and ready for release, Rafferty was advised to form a band to tour in support of the album. But just like his younger sibling, Rafferty preferred the studio environment to performing live. And with a new addition to his young family in the form of son Dominic, Rafferty remained steadfast. "I took the decision that I wasn't really interested in that side of the music business and enjoyed the process of writing and recording rather more," he explains.

(Don't Let Another) Good Day Go By was issued on 26 May 1978, the only single from the album. It would go on to peak at No 50 in the UK. This led to an invitation to perform the song on *Top Of The Pops.* "Where in general artists would mime to the original track, it was suggested that I should perform the song live in the studio with the resident orchestra and backing singers," Rafferty recalls, "which turned out to be the undoing of my chart chances, given that we had toiled in the recording studio to produce a stylishly crafted artefact, only to be given 10 minutes or so prior to broadcast to run through the track with the resident musicians and singers, who, despite being professional in every other respect, were utterly unsuited to the task of recreating what we had spent several days carefully crafting in the studio. Which kind of put paid to any further chart potential the song possessed."

While the lack of touring didn't help matters, Rafferty has other theories as to why *Don't Talk Back* struggled to achieve any kind of upward commercial curve: "One part of the reason the album failed to take was the advent of punk in the UK, heralding a generational change in listening tastes," he says. "In broad terms the style of music that had begun with The Beatles was now seen as yesterday's thing. Gerry, having already established a reputation among record buyers, suffered far less from the advent of punk, having had the earlier success of Stealers Wheel behind him.

"I went on subsequently to record another album for Decca, *Solid Logic,* which was co-produced by the extremely talented Martin Levan, who later went on to become Andrew Lloyd Webber's sound designer for all his worldwide productions, and a joy to work with. Again, I secured the services of guitarist Hugh Burns, and Gerry appeared the evening following his Ivor Novello Award for Baker Street to provide backing vocals on several tracks. But that's a story for another time…"

Joe Matera

Vintage Vinyl

A regular look at record shops from the past

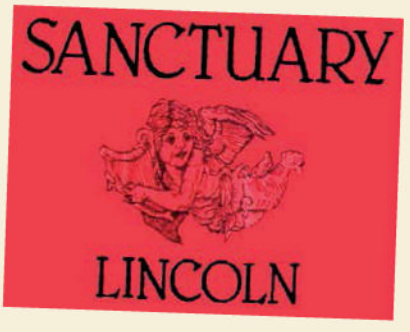
No 11: Sanctuary, Park Street, Lincoln

As an anything-music-obsessed teenager living in rural Lincolnshire, my "sanctuary" was this small, aptly-named independent record shop at the top end of Lincoln, off a side street and popular with other like-minded enthusiasts. I first became aware of its presence during one of our family Saturday shopping trips when I chanced upon it by accident. Its premises were small, cosy and strangely darker inside than any of the other high street stores. My friends often mentioned the odour of patchouli oil but I can honestly say that that didn't register with me. The owners, Steve and Bev, were always friendly, laidback, helpful but never pushy.

In 1976 I bought the likes of Queen, Neil Young, Joe Cocker and ELO but only a year later a new wave of punk imploded onto The Fens and Sanctuary revelled in this latest DIY movement. They stocked most of everything going. I bought first albums by The Damned, Pistols, Stranglers, Clash, Ramones, Slits and even Tyla Gang together with numerous new singles.

When I started my year's Foundation at Lincoln Art College, I passed this oasis of vinyl and tapes every day, looking in through the window when it was closed and bunking off in my free periods to thumb the well-stocked racks of new and used albums and 45s. I would often trade my unwanted LPs for something else.

One time I remember the owner catching my eye, diving beneath the counter and presenting me with a gift, one of 10 Virgin had sent him, saying: "As you bought their LP, here's a copy of the free single that should have come with *Never Mind The Bollocks*." I've never forgotten how generous that seemed to me – of course, we're talking about the Submission 7".



I moved away soon after and am grateful to Sanctuary for adding to my collection at a time when music was exciting. It's sadly long gone but affectionally remembered by those who were lucky enough to visit in its heyday.

Simon Mullins

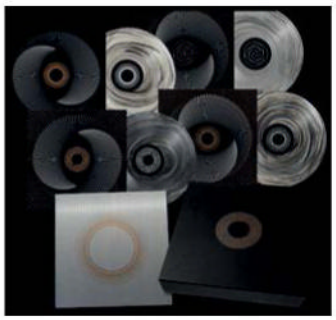
If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to rc.content@metropolis.co.uk

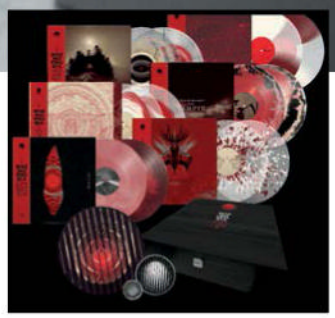
LABEL OF LOVE

PELAGIC RECORDS

Q&A **Label boss:** Robin Staps
Interview: Charles Donovan

Robin Staps, Berlin, 2023: "Only do things you absolutely love to death, so that failure won't beat you down"





Where are you based, what do you do and why?
We're in Berlin, world capital of techno, but we release music that is anything but techno, because although we listen to techno, it's guitar music that fills our hearts and souls with warmth and meaning.

Why the name?
Pelagic refers to the open sea, any body of water far away from the coast, and also to different depth zones in the water column. My band, The Ocean, released a concept album called *Pelagial* in 2013, a conceptual musical journey from the surface to the bottom of the sea. The label was founded four years before that album was released, but the idea for the album was already there at that time... so the label name is a reference to the album.

When did you launch the label and how have things changed since then?
We started in 2009. Initially I just wanted to reissue an old album by my band. My second release was a total fail financially; I still have hundreds of CDs in my basement (I have a problem throwing things that I made away). Then I picked up God Is An Astronaut and it was starting to become fun.

For years, Pelagic Records was a one-man operation. I was packing parcels in my basement. But then it gradually grew into a company with six employees and four permanent freelancers, and a schedule of 20-25 releases per year. Of course, that's great but it also comes with a lot of responsibility. I can no longer say, "I'm not going to release anything in the next two months, I'm going on tour with my band..."

What were your influences?
Subpop, Ipecac and Hydrahead Records. Though they're probably the least known, I owe a lot to Hydrahead. They were not only releasing truly cutting-edge heavy music in the 90s and early 2000s, but always with excellent artwork and packaging, often designed by the label boss Aaron Turner himself.

Who are your competitors?
I don't like to look at music as a field of competition. It's music after all, not sport.

Any advice for someone who wants to start their own label?
Only do things you absolutely love to death, so that failure won't beat you down because you can always say to yourself and others: "It didn't work, but I don't care and I would do it all over again!"

What's been your highest high?
The Ocean – *Phanerozoic* wooden box set featuring eight LPs in four gatefolds, three authentic prehistoric fossils, an engraved slate rock plate and other crazy shit. One of the two main albums contained in this box also made it into the Top 10 German album charts in 2020. Being in that band and at the same time also wearing the label hat, that was a nice double score.

... And your lowest low?
I scored our first distribution deal in 2009 with a bigger indie company that worked with national sub-distributors in each country. Soon after I shipped thousands of CDs to them, they went into bankruptcy and I had to chase after all these CDs in all these warehouses in different countries.

Some smaller releases that totally bombed were tough, too. It always sucks to look at stock of a great album that doesn't sell shit... but it's an unavoidable part of the game.

What album, from any period, do you wish you'd released?
Lots of 90s hardcore records. It's the scene that I grew up in. With anything before the 90s, I only have a relationship built in hindsight, which can never be as intense.

Who would be your ideal signing?
I'm happy to say that a lot of our actual signings are ideal signings. Releasing bands such as Mono, Envy, Year Of No Light, PG Lost and Lustmord is a huge honour. I wouldn't trade these releases for anything else, no matter how big.

How do you find new acts?
At boutique festivals such as Roadburn or Arctangent, and through recommendations from friends in bands and other trusted people. And, I'm hesitating, but occasionally the algorithmic playlists on Spotify are so damn good that you find yourself wondering, "What is this? Why am I liking this? I shouldn't be liking this (but I do)."

Where would a newcomer start with your label?
A subscription – a monthly flat rate that gets you everything we release on vinyl (two new albums a month). It's a great way for fans to discover new bands and for bands to reach a committed audience. And for us it's great since it brings in steady income and keeps us independent. It also brings down manufacturing costs because, even for small or new bands, we no longer have to press less than 1,000 copies.

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PELAGIC RECORDS HIGHLIGHTS

04/13	**PEL 030**	**THE OCEAN**	*Pelagial* (ltd edition acrylic box set, 4x10" albums, DVD)
06/16	**PEL 072**	**WANG WEN**	*In The Course Of The Miraculous* (ltd edition 4x10" albums, hardback book, DVD)
11/18	**PEL 120**	**THE OCEAN**	*Phanerozoic* (ltd edition wooden 8LP box set w/coloured vinyl variants, three fossils, slate rock plate, photobook, screen prints)
02/20	**PEL 135**	**ENVY**	*The Fallen Crimson* (ltd edition 2LP with colour variants)
03/21	**PEL 147**	**MONO**	*Beyond The Past* (ltd edition 3LP trifold package, photo booklet, coloured vinyl variants)
07/21	**PEL 166**	**YEAR OF NO LIGHT**	*Mnemophobia* (ltd edition wooden 10LP box set, slipmat, pin)
04/22	**PEL 193**	**LUSTMORD**	*The Others* (ltd edition 9LP box set, vinyl colour variants, wild bore tusk)
05/23	**PEL 225**	**THE OCEAN**	*Holocene* (ltd edition 3LP + 1x10" EP, colour variants, printed aluminium plate, necklace)

maconblack

Stadium gigs? Forget it, says Ian McCann. And as for live albums...

I like the idea of musicians getting paid but I'm fugged if I would fork out in excess of £100 to see a small singing dot on the horizon, even if she or he is magnified by a big screen. I am a male over the age of 80, not a young woman, but I like Beyoncé. Yet the thought of paying a small fortune to see her at a stadium doesn't work for me. When I saw James Brown at Wembley Arena in 1986, it wasn't a patch on his gig at Brighton's Top Rank five years previously. I'm glad I saw Bowie's *Serious Moonlight* show at Milton Keynes Bowl, but how much better would he have been at Hammersmith Odeon? I have enjoyed some stadium gigs: U2 and Fine Young Cannibals were examples. But I just don't feel so connected to the musicians from a great distance; it's like watching them on telly. Sometimes it's: see an artist at a stadium or not at all. If you want to go, fine; but a large theatre is the biggest space that *really* works for rock and soul.

Some of the gigs I've enjoyed most have been in small venues and you, as a music nut, probably feel the same way. Blodwyn Pig at the Cook's Ferry Inn, Edmonton; The Abyssinians at the Hackney Empire; The Prodigy at the Marquee; The Jam at The Nashville; Louisa Mark and Zabandis at Acklam Hall (if I remember rightly) in her Ladbroke Grove manor; Wizzard and Roy Buchanan (surprisingly dazzling) at the Sundown, Edmonton; Prince Paul at London's Jazz Cafe; Clarence Carter on a tiny stage in Utrecht; Roogalator in a Barnet boozer; The Wonder Stuff at Minsthorpe High School, Wakefield; The Specials at the Hope & Anchor; Curtis Mayfield at a half-empty Commonwealth Institute; Run-DMC at a wee venue in Hamburg, the most vital hip-hop gig I saw. The dearth of small gigs with bands playing their own material in London is shocking for those who recall scouring the listings in *Time Out*, choosing between several tempting shows in venues little bigger than the council flat you grew up in. Thank God I am too old to go out. Or drink.

It would have to be quite an event to make me spend £100 on a gig ticket; Elvis joining De La Soul? Given £100 to spend on music, I will almost invariably buy a record. This is a problem for authors who write books about record collecting, the *RRPG* excepted: record collectors prioritise buying records over other musical acquisitions. But one thing I am unlikely to be found buying are live albums. If I am collecting an artist's catalogue, the live album, often released to fill a gap while the band are busy touring or in rehab to cut a new LP, will be the last record I buy. I don't much like them.

There are exceptions. The first two James Brown live albums at the Apollo (1963, 1968) are obvious examples, though I could take or leave most of his other live efforts, some of which are studio stuff overdubbed with audience noise. I used to enjoy Deep Purple's *Made In Japan*, but lost my copy when I was homeless, and I've never picked up another. Chuck Jackson *On Tour* (1964) is a cracker, even when he's covering other people's hits. The absence of electrifying 50s or 60s live recordings from Howlin' Wolf is only partially compensated for by *Live In Europe 1964* (1983) and *Live And Cookin' At Alice's Revisited* (1972). Likewise, the great Bobby Bland's 60s onstage prime passed undocumented, and while his albums with BB King – *Together For The First Tine... Live* and *Together Again... Live* (1974, 1976) – are great relaxed listening, these are Beale Street statesmen enjoying each other's company, not a taste of the pandemonium Mr Bland could stir up circa '64. Motown's live albums are mostly gap-fillers; famed exceptions are the versions of Distant Lover from *Marvin Gaye Live!* (1974) and his *Live At The Palladium* (1976). Another 1974 soul album, The O'Jays *Live In London*, is decent, even if they attack Backstabbers at a too-frenzied pace. I saw them at the same venue, The Hammersmith Odeon, 14 years later, and they were even better than the album suggests, masters of their art. And Kool & The Gang, captured in their funky era in London, provide thrills aplenty on *Love And Understanding* (1976), which includes the mesmerising Summer Madness.

He sang it a cappella, hitting the impossibly high notes he'd delivered on record in 1969

I've been lucky enough to have gained intimate access to musicians (no innuendo intended). A few of the most memorable moments were never intended to be public. In 1985, I interviewed Cashmere, the mid-80s dance act. After the interview, the group's Dwight Dukes and McKinley Horton sat at the piano in Island records' West London offices, and improvised a new song, apparently called Looking For A Love. It was slow and soulful in a way their records never quite were, and I can still hear it in my head. I interviewed Blue Magic at a dance studio in Manhattan and witnessed the great Ted Mills and co singing and refreshing the synchronised dancing soul groups used to specialise in ready for a tour. And one mid-80s morning at an office in London, I teased the remarkable vocalist Ken Parker, saying he could not leave without singing My Whole World Is Falling Down. I was kidding, but he gladly sang it a cappella, hitting the impossibly high notes he'd delivered on record in 1969, bless his sincere heart. It was humbling to witness, and it would take a miraculous live album to capture such magic. If you have witnessed similar spontaneous perfection, please tell our letters page.

Ian McCann is busy cataloguing his hip-hop promo 12"s and posterzzzz...

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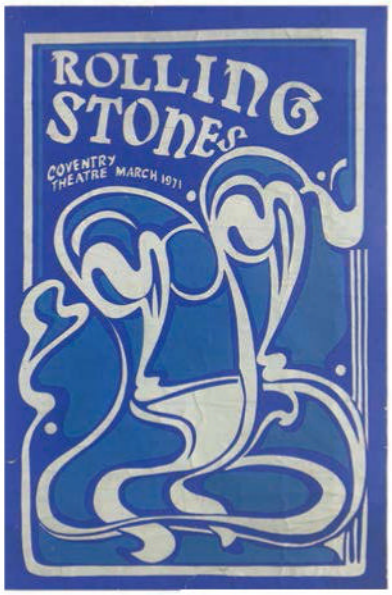
THE SEX PISTOLS Fanzine £1,100
Original and complete fanzine from 1976, designed by Jamie Reid, Ray Stevenson, Vivienne Westwood and Malcolm McLaren. **Supplied by Omega Auctions**

FREDDIE MERCURY Design Material £2,816
For Mercury's rainbow-coloured arrow jacket, created for the *Hot Space Tour*. Includes colour chart, photographs, spare arrows, receipts and more. Supplied by the seamstress who made the original jacket. **Supplied by Bonhams**



THE ROLLING STONES Poster £3,500
Part of the *Good-Bye Britain* Tour, just before the band became tax exiles in the south of France. Nicky Hopkins replaced the unfortunate yet loyal Ian Stewart. **Supplied by Tracks**

RINGO STARR Necktie £5,000
Originally offered as the prize in a competition held by television magazine *The Viewer* in 1964, this black silk knitted example sits next to an original letter from the magazine, addressed to the original winner and signed on behalf of The Beatles' drummer. **Supplied by Propstore Auction**

FREDDIE MERCURY Cardigan £25,000
Mercury wore it during the *Day At The Races Tour.* Covered in stains, it appears to have been his off-duty, slouch-around cardie. **Supplied by Tracks**

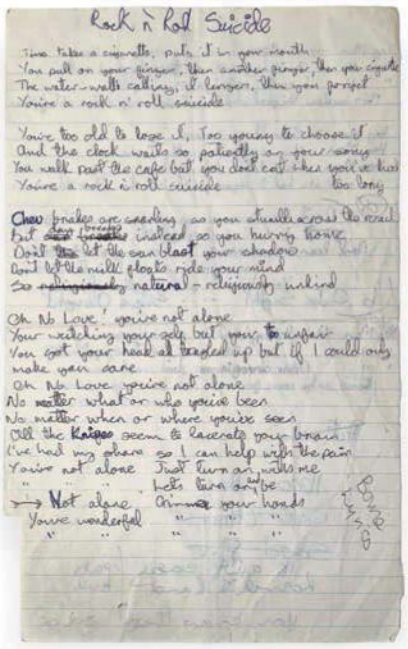
JIMI HENDRIX Poster £5,500
Double-sided handbill for a Malmö, Sweden concert on 23 May 1967 at the Bongo New Orleans Club. Autographed by both Hendrix (resting the poster on his guitar to write) and manager, Chas Chandler (the then 16-year-old vendor had no idea who he was at the time). **Supplied by Tracks**

THE BEATLES Poster £6,250
The final ever concert and one that also concluded the Fabs' third US tour. The poster was created by Wes Wilson. Only 300 copies were printed. **Supplied by Propstore Auction**

OASIS Notebook £23,000
Bound pad of A4 writing paper used by Noel Gallagher to copy out draft lyrics and tracklistings, sketches and other notes in 1995 for the album *(What's The Story) Morning Glory?* **Supplied by Omega Auctions**

JOHN LENNON Hip Flask £22,500
Gifted by Stuart Sutcliffe on Lennon's 20th birthday. Which was re-gifted by 'How Grateful Am I?' Lennon to art college friend, Geoff Mohammed. Inscription translates as, "For Kaiser John On His Birthday 9 Oct 1960, By Stu". **Supplied by Propstore Auction**

THE BEATLES Chair £4,480
A so-called "Egg Chair', thought to have been built by EMI, one for each Beatle as Christmas presents in 1969. They were apparently not built by famed Egg Chair man Lee West, despite the design similarities.
Supplied by Bonhams



DAVID BOWIE Lyrics £72,000
Double-sided featuring lyrics for Rock'N'Roll Suicide and Suffragette City to the final recording sessions for *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* in 1972. Created so that the music publisher and management could prepare the lyric sheet, printed on the album's inner record sleeve.
Supplied by Omega Auctions

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

ELVIS PRESLEY *Christmas With Elvis* (RCA EPA 4340) £68
From 1969, this 7" EP arrives with a rare orange label. (eBay item number: 386329890988)
Supplied by eBay

ELVIS PRESLEY *The Other Sides Vol.2* (RCA LPM 6402) £157
Still sealed in its original shrink wrap. (eBay item number: 126214209379) **Supplied by eBay**

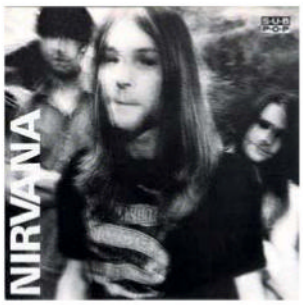
MERCYFUL FATE *Live 95 USA* (no label no cat no) £125
Limited to 500 copies, issued in the USA in 1995. (eBay item number: 204491130703) **Supplied by eBay**

WINGS *Wings 1971-73* (MPL B 002822602) £1,130
Multi CD and DVD box set featuring albums: *Red Rose Speedway*, *Wings Over Europe*, *Wild Life* and extras. (eBay item number: 166348612014) **Supplied by eBay**

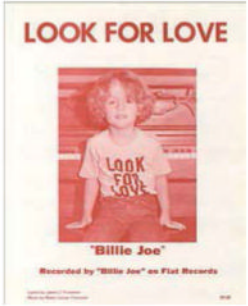
LITTLE NICKY SOUL I Wanted to Tell You (Shee SR 101) $3,383
Northern soul on 7" from 1964 with You Said on the flip. **Supplied by Popsike**

THE NEW DAPPS More Mess On My Thing Parts 1 & 2 (King no cat no) $3,383
Reportedly unique test pressing for the group that would become James Brown's The J.B's.
Supplied by Popsike

NIRVANA Love Buzz (Sub Pop SP23) $5,597
Band debut from 1988, limited to 1,200 copies as part of the label's Singles Club. **Supplied by Discogs**



BILLIE JOE Look For Love (Fiat 11) $5,000
A 7" from 1977. Features a song and interview with five-year-old Billie Joe 'Green Day' Armstrong.
Supplied by Discogs



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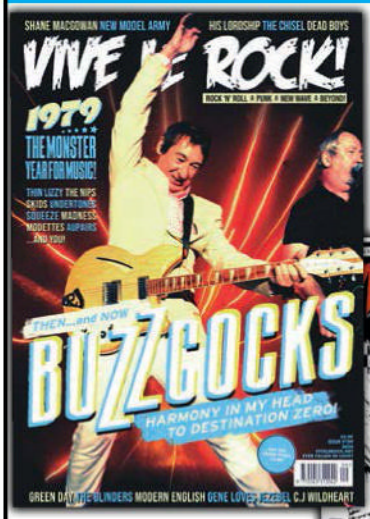

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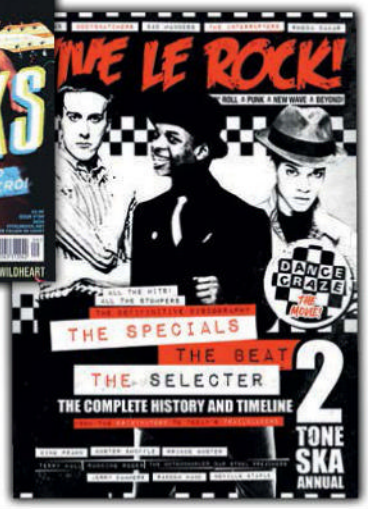

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THE SYN
Flowerman 7"
RIYL Yes, The Kinks, The Zombies, Ariel Pink, Syd Barrett

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Postcard 7"
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Not Forgotten

Wayne Kramer

1948-2024

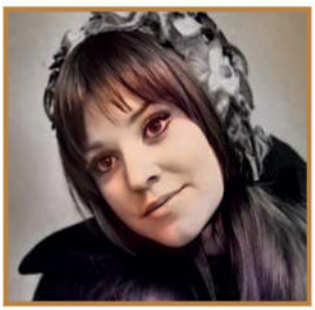
Jams band: MC5 with Wayne Kramer on the right

Wayne Kramer, died 2 February, age 75. The US guitarist was a co-founding member of MC5 whose incendiary, politically-charged rock music would prove a formative influence on punk. Born and raised in Detroit, he formed the group alongside fellow guitarist Fred "Sonic" Smith and singer Rob Tyner. Gaining a reputation as a powerful live act, they also became active in radical left-wing politics, their zeal fuelled by White Panther Party co-founder John Sinclair who also acted as the group's manager. Recorded live at Detroit's Grande Ballroom, their 1969 debut album, *Kick Out The Jams,* was a potent demonstration of their incendiary brand of garage rock, the twin guitar shrieks of Kramer and Smith reflecting the squealing saxophones of their beloved free jazz music. Two more studio albums followed, 1970's *Back In The USA* and 1971's *High Time*, before the group disbanded in 1972 amid poor sales and drug misuse.

Lapsing into a life as a petty criminal, Kramer served time in jail following a drugs bust. After his release, he teamed up with funk-rockers Was (Not Was) in 1979 for their self-titled debut album and worked with a variety of groups as part of New York's underground music scene, though he spent much of the 80s out of the spotlight.

The following decade saw him begin his solo career in earnest. Signed to punk label Epitaph he released a series of well-received albums such as *The Hard Stuff* (1995), *Dangerous Madness* (1996) and *Citizen Wayne* (1997). Revisiting his musical past in later years – including a 2001 supergroup put together to perform MC5 music that included the Cult's Ian Astbury and Motörhead's Lemmy – Kramer also remained socially active. His work included the co-creating of a US wing of Billy Bragg's *Jail Guitar Doors* campaign, which provides musical instruments for prison inmates.

Annie Nightingale, died 11 January, age 83. Radio 1's longest serving presenter was also its first female DJ, a trailblazing figure who never lost her enthusiasm for new music. Joining the station in 1970 – bucking its previous male-only DJ policy – she remained for the rest of her life, resisting playlists to push the latest discoveries she had made in prog rock, punk, and then indie. The late 80s acid house scene saw her shift allegiance to dance music for the rest of her career and she became an in-demand DJ, playing clubs and festivals across the globe. Away from radio she joined *The Old Grey Whistle Test* as the TV show's main presenter in 1978, replacing previous host Bob Harris's country, prog and blues roster with an edgier and more modern line up of punk and new wave artists. She also presented the BBC's *Late Night In Concert* series and helmed the station's coverage of the US version of *Live Aid* in 1985. Known for her self-deprecating humour, championing of young broadcasting talent and love of nightlife – she was once awarded *Muzik* magazine's Caner Of The Year prize – she counted The Beatles, Eric Clapton and Jimmy Page as friends and interviewed The Rolling Stones, Jimi Hendrix and Marc Bolan.



Melanie, died 23 January, age 76. Born Melanie Safka, the American singer-songwriter was one of the breakout stars of the original 1969 Woodstock festival. She'd begun her career playing Greenwich Village coffee houses as part of the 60s folk scene before signing with Buddah, who released her debut album, *Born To Be,* in 1968. Gaining notoriety after her Woodstock performance, 1970's *Candles In The Rain* LP contained the gospel-infused hit single Lay Down (Candles In The Rain) and her version of The Rolling Stones' Ruby Tuesday, the latter reaching the UK Top 10.

Nineteen-seventy-one saw the release of her signature hit, Brand New Key. Issued on Neighborhood Records, a label founded by Melanie and her husband Peter Schekeryk, the song topped the US charts and went Top 5 in the UK. She continued to release albums at a steady rate through the ensuing years, her final album arriving in 2010.

Frank Farian, died 23 January, age 82. The German singer and record producer founded Boney M and Milli Vanilli, selling an estimated 800 million records. Creating Boney M in 1976, he recruited four Black singers to be the face of the Eurodisco group. With Farian working behind the scenes, co-writing, producing, and singing the deep-voiced male vocal parts in the studio, they scored huge hits with songs such as Daddy Cool, Ma Baker, Rasputin and Rivers Of Babylon. In the late 80s he repeated the ruse with pop group Milli Vanilli, recruiting Munich-based dancers and singers Rob Pilatus and Fabrice Morvan to front the band. Hits such as Girl I'm Gonna Miss You, All Or Nothing and Girl You Know It's True followed before controversy struck after their lip-syncing was exposed during a live performance. Farian later admitted to hiring studio singers for their recordings. Across his career Farian also worked with the likes of Stevie Wonder, Meat Loaf and Terence Trent D'Arby.

Tony Clarkin, died 7 January, age 77. The musician was the guitarist, chief songwriter and co-founder of English hard rock legends Magnum. He co-formed the band alongside lead singer Bob Catley in Birmingham in 1972, initially playing at local clubs in the city. The pair would remain ever-present throughout numerous line-up changes over the ensuing decades, with their debut LP *Kingdom Of Madness* (1978) followed by 22 further studio albums. *Chase The Dragon* (1982) would prove their breakthrough effort while *Wings Of Heaven* (1988) and

Photos: (Wayne Kramer) vintage MC5; Facebook

Mary Weiss
1948-2024

Leader of the pack: Mary Weiss, middle, with Shangri Las bandmates Margie and Mary Ann Ganser

Mary Weiss, died 19 January, age 75. As lead vocalist of 60s girl group The Shangri-Las, the US singer leant a sense of vulnerability and edginess to hits such as Leader Of The Pack. Born and raised in Queens, New York, she formed the group with older sister Betty and twins Mary Ann and Margie Ganser while at high school. Paired with songwriter and producer George "Shadow" Morton, they scored an early success with 1964 single Remember (Walking In The Sand), which reached the US Top 5. Its release kick-started a series of seminal hit singles such as Give Him A Great Big Kiss, Out In The Streets, I Can Never Go Home Anymore and Leader Of The Pack. The latter, which topped the US charts, was a classic example of their work, combining a tale of doomed teenage romance with Morton's OTT production style with echoed vocals and dramatic sound effects – in this case a revved motorcycle engine and squealing tires – to the fore. The song, which also reached No 11 in the UK, would be frequently covered over the years and was featured in Martin Scorsese's film, *Goodfellas*.

After the group broke up in 1968 amid legal disputes over recording contracts, Weiss largely left the music scene for decades, apart from brief reformations of the group in 1977 for gigs and recording sessions that would remain unreleased, and a final show in 1989. In 2007, she returned once more with her well-received solo album, *Dangerous Games*.

Vigilante (1990) both reached UK Top 10. The group's latest album, *Here Comes The Rain*, was released in January of this year.

Melinda Wilson, died 30 January, age 77. The US talent manager was the wife of Brian Wilson and played a key role in his personal and career resurgence. Originally a model, she met Brian Wilson in 1986 while working at a car dealership. They began dating before their relationship was cut short by Wilson's psychologist Dr Eugene Landy, who at the time controlled nearly every aspect of his life. After Landy was given a court order in 1991 barring him from contacting Wilson, the pair reconnected and they married in 1995. Crediting Melinda's impact on his recovery from mental illness Wilson said: "Melinda was more than my wife. She was my saviour. She gave me the emotional security I needed to have a career. She encouraged me to make the music that was closest to my heart."

Del Palmer, died 5 January, age 71. The musician and engineer played with Kate Bush throughout her career and engineered a number of her recordings. First brought into the KT Bush Band as a bassist in 1977 he went on to contribute to all the singer-songwriter's albums from 1978's *Lionheart* (her second effort) to her most recent album, 2011's *50 Words For Snow*. Palmer – who was romantically attached to Bush for a number of years – also programmed drums and played percussion and was credited as an engineer on her seminal albums, *Hounds Of Love* (1985), *The Sensual World* (1989), *The Red Shoes* (1993) and *Aerial* (2005). Palmer also recorded three solo albums, beginning with 2007's *Leap of Faith*.

Marlena Shaw, died 19 January, age 81. The American singer was best-known for the song California Soul. At home across several genres, she began her career as a jazz singer playing in New York clubs in the 60s. Signed to Chess offshoot Cadet, she released her first two albums, 1967's *Out Of Different Bags* and 1969's *The Spice Of Life*. The latter featured her cover of the Ashford & Simpson-penned California Soul, a version which went on to be much-sampled by hip-hop artists and was used in television commercials and films. She continued to release music throughout the 70s, 80s, 90s and 00s, recording albums for Blue Note, Polydor, Columbia and Verve.

Sandra Reaves-Phillips, died 29 December, age 79. The US actress and singer – famed for her on-screen roles in films such as *Round Midnight* and *Lean On Me* – had an early career as a soul singer. Released on Sue Records subsidiary, Broadway, songs such as You Succeeded and World Without Sunshine later became big tunes on the UK Northern soul scene.

James Kottak, died 9 January, age 61. The American drummer was a former member of German hard rock act Scorpions. Prior to joining the group, he had a successful stint as an early member of Kingdom Come, playing on the band's hit debut album, *Kingdom Come* (1988) and its follow up *In Your Face* (1989). Joining the Scorpions in 1996, he played on all of the band's albums from 1999's *Eye II Eye* until 2016's *Return To Forever*.

Phill Niblock, died 8 January, age 90. The US composer and filmmaker was known for his pioneering work in minimalist drone music. He began composing his own music in 1968. His compositions, initially constructed using tape, favoured lengthy microtonal drones spliced together from instruments. A fixture of New York's experimental music scene since the 60s – his Chinatown loft concerts were attended by musicians such as Arthur Russell, John Cage, and David Behrman – he was made a director of Experimental Intermedia in 1985, using the platform to promote emerging avant-garde composers. Among his collaborators were Sonic Youth's Lee Ranaldo and Thurston Moore.

Neil Kulkarni, died 22 January, age 51. One of Britain's most celebrated music journalists, as well as an author and educator, Neil Kulkarni debuted as a writer in 1993 after contacting *Melody Maker* and pointing out the weekly's lack of black music coverage. He went on to write for *Uncut*, *Vox*, *Loaded*, *Spin*, *Kerrang*, *DJ Magazine*, *The Source* and many other publications. Although he was

Not Forgotten

Aston Barrett

1946-2024

Right hand man: Barrett with Bob Marley

Aston "Family Man" Barrett, died 3 February, age 77. As bassist for Bob Marley & The Wailers, Lee "Scratch" Perry, Burning Spear, Augustus Pablo, Peter Tosh and many others, the Jamaican musician provided the rhythmic backbone to countless reggae classics. Self-taught, he began his career as part of The Hippy Boys alongside his brother, the drummer Carlton Barrett – the pair contributed to the classic 1969 instrumental track, Liquidator (credited to Harry J Allstars). After hooking up with Lee Perry's studio band The Upsetters for a period, the brothers next joined The Wailers with Aston Barrett becoming the bandleader of Bob Marley's backing group following the departure of Peter Tosh and Bunny Wailer in 1973. He went on to play bass on all the singer's subsequent music, his rhythms anchoring such classic hits as Get Up Stand Up, Jamming, No Woman, No Cry, I Shot The Sheriff, and Could You Be Loved.

Alongside his work with Marley, for whom he also arranged, co-wrote and produced, Barrett played on such seminal albums as Keith Hudson's *Pick A Dub* (1974), Burning Spear's *Marcus Garvey* (1975), Peter Tosh's *Legalize It* and Bunny Wailer's *Blackheart Man* (both 1976), Augustus Pablo's *East Of The River Nile* (1978) and many others. He was also a mentor and teacher to legendary reggae bassist, Robbie Shakespeare.

merciless when writing about subpar music, Neil was a gentle character in person, beloved by students on the college courses he taught and enthralling the followers of his honest, entertaining blog. His memoir, *Eastern Spring: A 2nd Gen Memoir*, was published in 2012. **Joel McIver**

Larry Collins, died 5 January, age 79. The American guitarist and songwriter was best known as a member of rockabilly duo The Collins Kids. Formed alongside older sister Lorrie Collins, the teenage pair scored several hits in the late 50s, including Hop, Skip And Jump, Beetle Bug Bop and Hoy Hoy, also making regular US TV appearances. Collins went on to write and produce country hits, most notably co-writing the Helen Reddy single Delta Dawn.

Dick Waterman, died 26 January, age 88. The American writer, promoter and photographer was a key chronicler of the blues scene from the 60s onwards. In thrall to the form after witnessing a set by singer and guitarist Mississippi John Hurt at the Newport Folk Festival in 1963, he set out to promote blues by a variety of means, managing prewar legends such as Hurt, Son House, Skip James, and Bukka White and the new generation of bluesmen such as Buddy Guy, Magic Sam and Otis Rush. He also founded the first specialist booking agency, Avalon Productions, to represent blues artists. Credited with discovering Bonnie Raitt, he went on to manage the singer and guitarist for 15 years.

Dean Brown died 26 January, age 68. The versatile American jazz guitarist and session musician played and recorded with the likes of Billy Cobham, Eric Clapton, Bill Evans, George Duke, the Brecker Brothers, Joe Zawinul, and Roberta Flack. As a solo artist he released five albums, his final effort 2016's *Rolajafufu*.

George Dixon, died 18 December, age 88. The guitarist and singer was active on Liverpool's 50s and 60s black music scene, playing with the likes of The Casuals and The In Crowd. Among the audience for the latter group's gigs at venues such as The Whitehouse, the Locarno and the Masonic were Cilla Black and the youthful Beatles members John Lennon, Paul McCartney and George Harrison – the latter were there to educate themselves about the soul and R&B songs the group featured in their set.

Carl Weathers died 1 February, age 76. Best-known for playing Apollo Creed in the *Rocky* movie franchise, the US actor had a brief side-career as a singer, releasing the Hadley Murrell-produced soul single You Ought To Be With Me in 1981.

Luis Vasquez died 18 January, age 44. The American musician, singer, songwriter, record producer, and composer was behind the one-man post-punk act The Soft Moon. He began the project in the late 2000s, releasing a critically acclaimed, goth and industrial-influenced self-titled debut album in 2010. Several more albums followed, the most recent 2022's *Exister*.

Michael Watford died 26 January, age 64. Known for his gospel-infused vocals, the New Jersey singer released classic 90s house music singles Love Change Over, Come Together and So Into You. The latter track, his signature hit, topped the US dance music charts in 1994.

Others who passed away recently include: Álvaro Ruiz, Mexican electronic music composer and producer; **Dave Freeman**, American bluegrass and old time music archivist, historian and owner of the Rebel and County record labels; **Lisandro Meza**, legendary Colombian singer and accordionist who performed in the Sabanera and Vallenata music styles; **Pedro Suárez-Vértiz**, Peruvian rock singer-songwriter known for hits like Los Globos Del Cielo and Me Estoy Enamorando; **Martin Lacroix**, former vocalist and visual artist for Canadian death metal band Cryptops; **Pluto Shervington**, Jamaican reggae singer active in the 60s and 70s who was known for his humorous tales of Jamaican culture; **Danny Milhon**, US bluegrass-resonator guitarist who recorded with artists like Hylo Brown, Les Moore, Raymond Fairchild, and The Laurel Mountain Boys; **Jo-El Sonnier**, US Cajun and country music singer-songwriter and accordionist known for recordings such as No More One More Time and Tear Stained Letter; **Juan Mendez**, US techno producer and DJ who released music under the name Silent Servant; **Brian Griffin**, British music photographer who shot classic album covers such as Depeche Mode's *A Broken Frame*, Echo & The Bunnymen's *Ocean Rain*, Billy Idol's *Rebel Yell*, Elvis Costello's *Spike*, and The Psychedelic Furs' *Mirror Moves*.

All obituaries by Paul Bowler unless otherwise stated.

Photos: (Aston Barrett) Facebook

OUT NOW!

Fleetwood Mac are no ordinary rock band, having sold 120 million albums and ruled the airwaves for half a century with an unparalleled catalogue of albums -- so our new special edition, *Record Collector Presents... Fleetwood Mac*, is no ordinary magazine. For the first time in RC's history, we've compiled a double-cover issue that devotes equal love and attention to the two halves of the Mac's career. Once you've read the story of the band's wild early years, when guitarist supreme Peter Green redefined the blues, flip the mag over for the tale of the even wilder Stevie Nicks and Lindsey Buckingham era, when the band were beset by drugs, infidelity and chaos and still produced the unmatchable *Rumours*. Think you've read some crazy stories? Read on...

Available now in all the usual places, or to order from:
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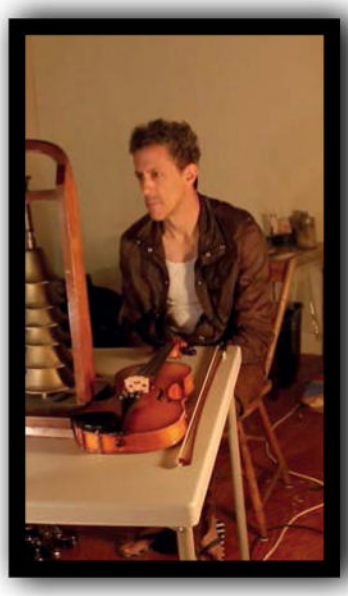
TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim



PHIL PULEO

SWANS drummer on his latest collaborative project with **The Children**

The new album features ex-colleague Norman Westberg. What film could it soundtrack?
It was recorded many years ago, but I've been collaborating with Robert O Leaver on That's Far Enough: *Cast Away*.
Have you done anything that fans may not know about?
A Cop Shoot Cop track that I composed and played on for a Nike ad, Warriors; Teho Teardo, for a fashion show in Italy; Christopher Pravdica *WEOWE*; Marco Porsia's soundtrack for a documentary, *What You Could Not Visualize: REMA REMA*.
Where were you when you first heard one of your songs on vinyl?
Williamsburg, Brooklyn, 1988 – Dig Dat Hole test-pressing.
What was your favourite record shop when you started out?
Sam Goodie, Menlo Park Mall, New Jersey.
What was your first record?
Tony Orlando & Dawn, Knock Three Times.
What record made you want to go pro?
Jesus Christ Superstar.
What record was most influential on your style?
King Crimson *Starless And Bible Black*.
Was anyone in your family a musician?
My maternal great-grandfather was a French horn-player for the Metropolitan Opera Company. My paternal grandfather was a multi-instrumentalist/vocalist in 20s Newark/New York dinner clubs.
What'd you ask your music hero?
Bill Bruford, what do you think of my playing?
Who'd you like to cover one of your songs?
Hans Zimmer. Any *Vivaha* song.
Which of your songs is the most personally meaningful?
Toral's Theme: Kanya Aaman, for our Indian wedding.
What fact about you may surprise fans?
I'm a water-colour pet portraitist.
What unfulfilled ambitions do you have?
To compose for film/TV.
Dying peacefully on your deathbed, what'd you like to hear?
Henryk Gorecki's Symphony No 2.

The Children* A Sudden Craving *LP is on Erototox, 8 March.

JUDIE TZUKE

Rock songstress on her latest endeavour

Tell us about your new set.
It feels like a story of the last 11 years of my life, and my whole career – survival against the odds, beating cancer, losing my home, being alone in Covid lockdown and lost in the trauma of it all. I feel lucky that I can make something positive out of it, writing songs to release the pain and anxiety of the way that I exist in my world and heal some of the most painful experiences, and remind myself that I'm alive and how much I love and appreciate my family, friends and audience. We feel similar things and go through similar situations, so it's comforting to think that I wasn't alone.
What film could it soundtrack?
One that starts in a difficult place, gets worse, then starts again with hope for the future – *Titanic*! [*laughs*].
If you could re-visit any of your albums, what'd you change?
I'd re-record Understanding [1980] and make it slower. It's almost impossible to sing.
Is there anything still unissued?
We're checking through some songs as we speak, and I hope to release some on *Waifs And Strays*.
Have you done anything that fans may not know about?
I wrote and sang two or three tracks with Morcheeba for their *Dive Deep*, and there are so many songs that I've written for other artists. Kirsty Hawkshaw put some to dance music with Tiesto, Hybrid & BT. I wrote and sang with Freemasons on some of their albums. There have been various DJs remixes with some of my backing/lead vocals, and quite a few Ibiza chill-out albums with remixes of Stay With Me Til Dawn. I also have a sample

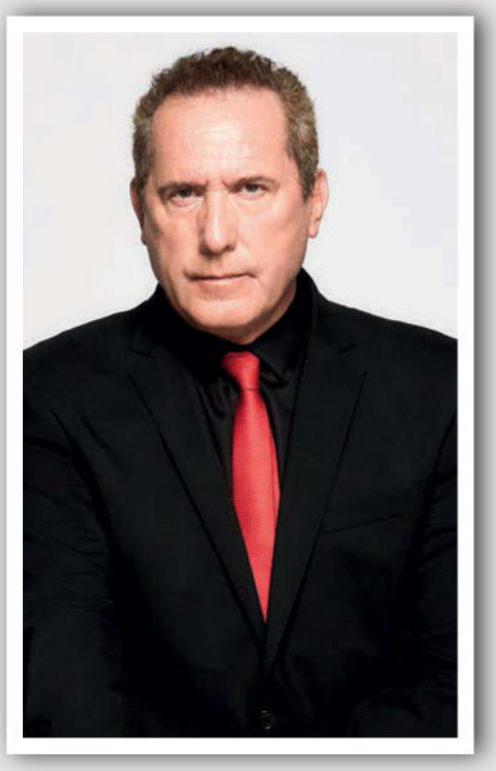
"IN COVID LOCKDOWN I WAS ALONE AND LOST IN THE TRAUMA OF IT"

on the new James Blake single.
With whom would you like to make a split 7"?
Hozier, Scott Matthews, Fink.
What was your first record?
Jimi Hendrix, Hey Joe.
What's the last album that you bought?
TIGY *Thoughts I Give You*.
What records were most influential on your style?
John Martyn, Jackson Browne, Paul Rodgers, Marvin Gaye, Stevie Wonder, Steely Dan, Joni Mitchell, Little Feat, Thin Lizzy, Bonnie Raitt.
Was anyone in your family a musician?
My dad really wanted to be and he put us children through the torture of listening to him attempting various instruments. He didn't master anything, but he did fund Tim Rice and Andrew Lloyd Webber while they wrote *Jesus Christ Superstar*. Many afternoons, when I got home from school, Andrew would be at my dad's apartment, writing and playing our piano.
What's the oddest circumstance that inspired a song?
Blue Chair, with Morcheeba. As I arrived at their studio, I was asked to write a song about a piece of furniture, because they wanted to re-create a song vibe that related to their album sleeve for *The Big Calm*, which pictured a sofa that, coincidently, had a friend of mine reclining on it.
What's your most prized music item?
My guitar, bought in 1972. It was half-made for Mary Hopkin by Tony Zemaitis, until she decided she wanted a flower-shaped sound hole. I was 16, and it was £150 – a fortune.
What record are you looking for?
A lost video of For You, directed by Mike Mansfield. I'd love to see it again and show it to my daughters.
Which of your songs would you segue?
Welcome To The Cruise and Unsinkable. There's a connection to my first and latest albums. They bookend my career.
Would you change any of your artwork, given the chance?
I Am The Phoenix. I had an artist friend who did a painting for me, but my label wouldn't let me use it. They used their own artist, which I really didn't like, and I was criticised in the music papers about what a terrible album sleeve it was!
What backstage incident makes you laugh most?
In Central Park [New York, 1980], with Elton John. We sat in the backstage mobile dressing room and drank a whole bottle of whiskey, to calm our nerves before we played to 450,000 people. It didn't work, and I was so nervous that I don't remember much about it. Other than it took 20 minutes, instead of 30, as we played so fast!
Which albums, on first-listen, are the most startling that you ever heard?
Marvin Gaye *What's Going On*, Joni Mitchell *Blue*, Stevie Wonder *Songs In The Key Of Life*, John Martin *Solid Air*.
Do you plan a book?
Yes, maybe at some point, though I'm dyslexic, so I'd need the right person to help.
Is there a myth about you that you'd like to set straight?
I'm *not* difficult.
Of all the people that you've worked with, who taught you the most?
Paul Buckmaster, genius string arranger, taught me that my music came from what I felt, not what I'd learned, and producer Paul Muggleton reminded me that what I had to say matters.

Judie Tzuke* Jude The Unsinkable *CD, LP are on Big Moon, 5 April.

ANDY MCCLUSKEY

OMD mainstay on the electro duo's latest offering



Tell us a bit about your latest album.
Bauhaus Staircase references the German school of architecture and design of 1919-33 and is a metaphor for the power of art to feed our souls during difficult times.
If you could re-visit any of your albums, what'd you change?
I'd seriously reduce the length of Hard Day on *Junk Culture*. It's at least 90 seconds too long. Our first album was recorded in two weeks in our own studio and it still bugs me [*laughs*]. I've often wanted to remix it.
Is there anything still unissued?
Every time that we believe that we've exhausted the archive, we find more unreleased tracks. In the early days, we wrote onto tape, so there are old multitrack masters with names of demos that we can't even remember. Every tape has to be 'baked' to preserve the magnetic information, as the tapes from the 70s and 80s tend to shed their oxide.
What was your favourite record shop when you started out?
Every Saturday, I headed to Liverpool Probe Records with my paper round money. The people there were even cooler than the records and would give you withering looks and sarcastic comments if they didn't approve of your intended purchase. Pete Burns worked there. Need I say more? I bought all my German import albums there: Kraftwerk, Neu!, LA Dusseldorf, Can, Faust, Cluster, Harmonia.
What were your first records?

"THERE ARE MULTI-TRACK DEMOS THAT WE CANNOT REMEMBER"

Single, Harry Nilsson's Without You. Album, David Bowie *Ziggy Stardust & The Spiders From Mars*, on my mother's old mono Dansette record-player. One of the reasons that Paul Humphreys [co-founder of OMD] and I became friends was that he was studying Electronics and built himself a stereo. I'd go to Paul's house on Saturday afternoon and listen to records *loud*.
What's the last album that you bought?
Walt Disco *Unlearning*. They're supporting us on tour this year. Fabulous Glasgow glam.
What record was most influential on your style?
Kraftwerk *Autobahn*. I heard it on the radio in summer 1975, age 16. I saw them at Liverpool Empire that 11 September, and it was the first day of the rest of my life. We also were heavily influenced by Neu!, LA Dusseldorf and Brian Eno's early solo work.
Have you kept studio notebooks?
Absolutely. Every OMD album has a ring-binder of ideas, lyrics, title notes and crazy thoughts. When I wanted to write a song about a particular subject, I'd go to the library, grab some books, and make notes, like I was planning to write a thesis!
What's your most prized music item?
My 1974 Fender Jazz bass, played on Electricity, Enola Gay, Messages, Souvenir, Joan Of Arc. My first bass, which was for my 16th birthday – a left-handed Wilson Rapier – got nicked at our first gig, at London Acklam Hall, with Joy Division.
What record are you looking for?
Our first Electricity single on Factory.
What backstage incident makes you laugh most?
Hammersmith Odeon, 1983. Sat on the loo, the window above my head was slightly ajar and a voice outside called, "Andy, would you mind signing this?" An OMD album sleeve and a pen came through. I signed it! [*laughs*].
With whom would you most like to record?
ZZ Top's Billy Gibbons. They told me that they stole *my* bass moves for *their* videos!
Was there a lifechanging* Sliding Doors *moment at some point in your career?
Yes, indeed! We met Tony Wilson's wife, Lindsay Reade, a few years ago, and she said that she got into the car with Tony once and asked him why there was a shopping bag full of cassettes in the passenger footwell? He replied that it was rejected bands who were trying to get onto his *Granada Reports* TV show or onto his new record label, and it was going to the tip. She reached into it and exclaimed, "That's a weird name, Orchestral Manoeuvres In The Dark!" She played the cassette on the car stereo, and it had Electricity on it. Tony said that we'd played the Factory Club a month earlier and that he didn't like us. Lindsay told him that the song was a hit and that he should sign us. He grudgingly agreed to and that's how we got a record deal!
Which of your former homes should have a blue plaque?
Paul Humphreys' mother's house in Meols, the Wirral. The back room is where Electricity, Messages and Enola Gay were written.
Dying peacefully on your deathbed, what'd you like to hear?
Joy Division, Atmosphere.

OMD* Bauhaus Staircase *CD, LP, yellow, red LPs, cassette, 2CD are out via omd.uk.com.

Show bloke on right, and credit: (OMD) Ed Miles

MICK CONROY

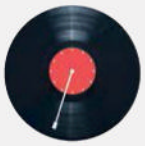
Modern English frontman on the post-punks' latest offering

What film could your new set soundtrack?
A film of *Better Call Saul*.
Tell us about the album.
It was produced by Mario McNulty, who started his career working for Philip Glass and David Bowie. We cut it mostly live, with some overdubs.
Is there anything still unissued?
Blur's Dave Rowntree lived around the corner when we were school kids and played in my parents' garage, and at his parents' house with a girl singer. We played Sweet Jane, and there *may* have been tapes.
Have you done anything that fans may not know about?
In the late 90s, I did bass in New York, including *Vision Express* TV ads.
With whom would you like to make a split 7"?
Trees Speak – a joint record.
Where were you when you first heard one of your songs on vinyl?
Drowning Man was on John Peel's radio show, in my bedroom at the parents, 1979.
What was your favourite record shop when you started out?
Parrot Records, Colchester. Tiny hole-in-the-wall shop. I ended up getting a job there.
What's the last album that you bought?
Carl & The Passions *So Tough* LP.
What record are you looking for?
Kraftwerk LP.
Who'd you like to cover one of your songs?
Steve Reich – one of his hypnotic marimba treatments.
Which album, on first-listen, is

"BLUR'S DAVE ROWNTREE LIVED ROUND THE CORNER AT SCHOOL"

the most startling that you ever heard?
BC Camplight *Deportation Blues*.
What's your favourite songwriter's best lyric?
David Bowie: "My mother said, to get things done, you'd better not mess with Major Tom."
Dying peacefully on your deathbed, what'd you like to hear?
David Bowie, Moss Garden.

Modern English* 1 2 3 4 *is on Mesh & Lace, 23 February.



33⅓ minutes with... Howard Jones

Interview: Mark McStea

Howard Jones broke into the Top 40 with his debut single, New Song, in 1983, and scored a further 10 more Top 40 singles and three Top 10 albums over the next three years. As success started to fade in the UK, the US embraced his unique brand of synthpop and he continued to score chart successes through to the early 90s. Jones continues to tour the world, with huge audiences across North America and Japan as well as domestically and in Europe.

You attended the Royal Northern College of Music in Manchester in the mid-70s. What was the game-plan at that point?
I had no desire to become a classical musician, but I thought that all the training would help me be a little more like my hero, Keith Emerson, and help me with my rock'n'roll aspirations. [Laughs]. I really enjoyed all the things I was doing outside of college at that time: being in a band, Bicycle Thieves, and also playing live piano covers on Piccadilly Radio between 2 and 6 in the mornings. Nobody's really listening at that time, so I tried a few unusual experimental things with synths.

It's said that you hired London's Marquee club to showcase yourself for record labels, which seems like a bold thing to do.
We didn't actually hire it. We just said to them that we wanted to do a residency on Monday nights, so we did four in a row. That would have been a serious financial investment to hire the venue. [Laughs]. Anyway, we got all the labels in, but none of them went for it. In the end, I was playing The Nag's Head in High Wycombe when Paul Conroy from Stiff came to see me and he absolutely got what I was trying to do. I didn't think it was a good fit, but I wasn't going to turn down a record deal. Anyway, he suddenly left to work for WEA, and asked me if I wanted to sign with them instead, which made a lot more sense to me.

New Song took a while to break, didn't it?
It seemed to take ages just to get to No 44. Then, that week, it seemed that there weren't enough people available in this 'new pop' wave, so I got to do *Top Of The Pops* and that changed everything. It all went ballistic. Watching *TOTP* was like a religion to me, so I felt really nervous when I appeared.

Was that success all you expected?
It was very weird. I don't think anybody could predict, or feel comfortable with, the change that it brings. Suddenly, your whole life is turned upside down. Everywhere you go, everyone knows who you are, and wants a piece of you. It is exciting, but it's almost *too* exciting. I never wanted to be famous, I just wanted to get my music out there, but you don't realise that the two things go together.

Yet success came in an era when there was big money to be made from record sales...
I count my blessings daily. It seems like the most valuable thing you can have now is 10

"I despair when I go to a gig and you can't hear the keyboards. You don't get that at my gigs!"

songs that everybody knows, which I've got. It's like a currency, as it does translate across the generations when you're on the radio. People will say they don't know my music, but then when they hear me play something they realise they've heard it countless times on the radio.

For younger people, they don't see you on TV, so they don't put a face to the music.
That's absolutely right. Even with streaming, you hear the song, but you know nothing about the artist or whatever.

What was your first big splash when the money came in?
The record company had lent me money to buy a house in High Wycombe. Then I built a great home studio in it. Most of the money went into that in the early days – but it gave me complete freedom to create my music, which ultimately led to even greater success.

***Live Aid* must have been memorable…**
Absolutely. I only played the one song – I could have played a big hit, but I played Hide And Seek as I thought it was the most appropriate. When everyone in the crowd seemed to join in on the chorus it was an incredible feeling. I don't think any artist could ever play a bigger gig than that. I met Bowie and Paul and Linda McCartney, which was great, too.

It seemed that, as the hits were running out in the UK, your career took off in America. How did that come about? Were you actively pursuing US success?
Yes. While I was playing all the clubs over there, I was also doing a lot of groundwork, going to radio stations and meeting people who could play my records and actively help me to break through. I think my brand of synthpop, or new wave as they called it, was more suitable to American audiences than a lot of the more European-sounding synth bands. To this day, it's still my biggest audience.

Did you relocate to the States?
No. I never wanted to leave the UK. I toured every year but never lived there, even though I had a restaurant in New York for a while.

Although the quality of your material never dropped, the level of success did. Was that frustrating?
It's normal for a pop act. You have your golden era and then people move on – there's nobody really who has constant hit records from day one to the end. I will continue to make new records; I know they won't get the same coverage and exposure as the old stuff did. I know I've got fans who've stuck with me for 40 years and I'm making music for those people. I always want to put new material into the set, and I also like to update some of my classics.

Do you still feel the same buzz performing these days?
Yes. I love performing, creating music, playing it live and finding new things in the songs. I'm more interested now in communication – how you make an audience really feel the music so that they have an amazing evening, which I think I'm constantly getting better at. I find the concept of performance more valuable than ever these days.

Were the 80s, a keyboard-driven pop era, the perfect breakthrough moment for you?
Yes, I guess so. It was a brilliant time if you were interested in technology in pop: keyboards, drum machines, sampling – we had all those toys to play with. I despair sometimes, when I go to a gig, and you can't hear the keyboards – you don't get that at my gigs. [Laughs].

What's coming up?
Well, we've been touring for so long, in Canada, the USA and Japan, that I'm looking forward to going home and writing some more music, before doing it all over again. You can't really ask for more than being able to keep working and making a living from doing the thing you love.

Celebrate It Together: The Very Best Of Howard Jones *is out now as a 4CD box set on Cherry Red Records.*

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A SENBLA PRESENTATION

"DEBBIE HARRY ASKED ME TO JOIN BLONDIE!"

Calling themselves 'Punk Music' in 1970, Suicide channelled the danger, artistic revolutions and Vietnam rage of beleaguered New York City into coruscating electronic onslaughts that were later hailed future blueprints. For keyboard magus **Martin Rev** it was part of the creative journey that started in the 50s with doowop then jazz and continued in the wake of Alan Vega's 2016 passing with the idiosyncratic solo albums he began unleashing 44 years ago. "I'm still searching, and I'm still being surprised," he tells long-term UK press champion **Kris Needs**.

Suicide's astonishing story has been told many times since the world finally embraced their confrontational electronic future portents in the late 90s, from their beginnings 54 years ago as New York's most vilified band to Alan Vega's 2016 death, which brought down the curtain on the group.

In 2024, the mysterious figure in shades who extracted rhapsodic street cacophonies from his self-hotwired keyboards still acknowledges the trailblazing enormity of what Suicide achieved but prefers to focus on the parallel solo career, now numbering nine albums, that started in 1980. Away from the tales of hostile crowds and music industry ignorance, Martin Rev's own remarkable story loomed again on last year's *The Sum Of Our Wounds (Cassette Recordings 1973-85)*, collating early sketches from his large tape archive. In a rare stretch of heightened profile, the set interrupted Rev's ongoing reissue programme through Hamburg's Bureau B label that resumes in March with 1980's self-titled solo debut as he chisels at the new album that's been a work in progress since 2017. If Suicide's catalogue, also being reissued, seems part of electronic music's circuitry, Rev's finely crafted solo output has tended to fly a more wayward path under the radar, and not through choice (I'm looking forward to redressing the balance later this year, writing his NY-related musical history).

Maybe The Clash's violence-strewn 1978 UK tour wasn't the likeliest place to start a friendship but watching nightly as Suicide faced mindless abuse, I saw they deserved support. And so began a lifelong mission as one of their few press champions, ignited by their mind-blowing 1977 debut album. While frontman Vega faced down the bullying meatheads as crowd-baiting agitator and crooner-from-hell, Rev stood motionless behind the plexiglass screen he'd put up for protection taking his 'instrument' into unchartered galaxies while giving synth-pop a template it could only photocopy.

When, in 1986, I caught Suicide headlining CBGBs, the New York bar they got abused at the previous decade, they were greeted like local heroes. By the time I DJ'd for them at London's I.C.A. in 2001, Vega and Rev were much-loved trailblazing innovators who could tour as heritage legends. Interviewing them in 2007 led to Rev advising on my *Watch The Closing Doors* NY compilation and getting to write Suicide's biography, *Dream Baby Dream: A New York Story*. Only then did I discover the extraordinary story behind Rev's prodigious musical odyssey that started as one epic lesson, including piano instruction from bebop legend Lennie Tristano, jamming with Miles' drummer Tony Williams at his house, playing with seasoned jazzers at New York's Five Spot and meeting Vega at an activist artists' hotspot.

Despite interviewing Rev countless times over the years, in true jazz fashion he still finds it difficult retracing giant steps he made decades ago with Suicide. Yet he managed to find it in him to expound for over three hours with fresh perspectives.

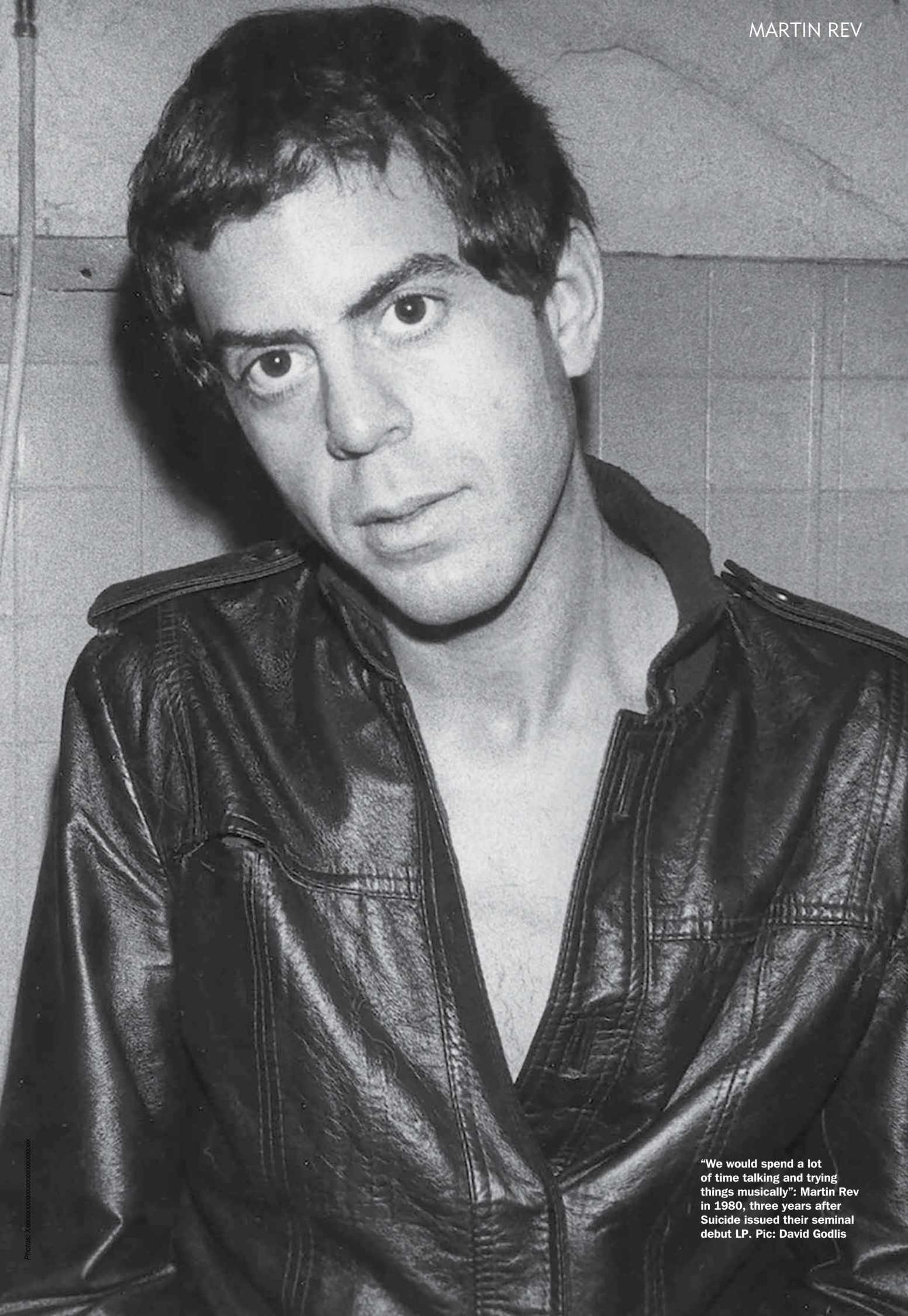
"The great journey," he insists to *RC*, "has always been to go into the unknown!"

Your father Milton's parents were first generation immigrants from Eastern Europe, and he became a union leader. What are your earliest musical memories?

I spent my first four years in the Bronx, near Yankee Stadium, on Anderson Avenue before the family moved to Queens. One of my earliest memories is living in these apartments around a semi-circular court and some guy used to sing and play his guitar for the kids. I was intrigued by that. When I was five or six my father would take out his mandolin every Sunday and play Russian folk songs he'd heard growing up. He never learned a note of music! My older brother, Larry, was already playing accordion and they'd jam. I was so thrilled by the idea I put my marbles in one of those plastic food containers to make a shaker and jumped into their band. My mother started me early on piano lessons. When I was around seven, I heard my brother playing this boogie woogie sheet music called Eighth Street Boogie. That grabbed me right away, so I started playing it. From there I started playing things I heard on the radio and, within a couple of years, was improvising on boogie-woogie riffs.

Doowop made an early impression that resonated for life. What were the first records you bought?

At The Hop by Danny & The Juniors then Get A Job by The Silhouettes in 1958 when I was 10 years old. I heard the whole doowop era on the radio; it was the music of my time. By the time I was 12 I was already totally fixated on being a musician, figuring out how to play songs I heard on the radio. I would watch Dick Clark's *American Bandstand* every afternoon when I got back from school. It was an incredible new world of music. I used to listen to *The Paragons Meet The Jesters* record all the time. I loved the vocals and almost made a rational decision to go into singing but wasn't ready to give up the challenge of the keyboard.



"We would spend a lot of time talking and trying things musically": Martin Rev in 1980, three years after Suicide issued their seminal debut LP. Pic: David Godlis

Photos: Xxxxxxxxxxxxxxxxxxxxxxxx

All Revved up (l-r): Martin as a toddler; Suicide in 1971, in a photo where they appear to have multiplied in number; Rev poses for the early-70s equivalent of a selfie, with help from a hand-held mirror and a Polaroid camera

Especially when you discovered jazz…
My brother loved jazz and listened to late night radio shows, so I started hearing a lot from him. My parents had a record club and got this great Lester Young record, *Lester's Here,* then Thelonious Monk. That shit turned me around, like, Wow, I wanna do that! You couldn't just jump into that. I had to study for years if I was ever going to be a keyboard player in a modern jazz group. Modern jazz was the thing for me: Trane, Miles and Monk, essentially. I just dedicated myself to trying to learn how to play like those guys.

Your parents were politically aware with a rich collection of books, including black literature.
My parents were very clear on how they felt about what was going on. They understood what was happening and systems of class and racism. They weren't complacent like those people who didn't really know or care. Naturally, I got some of that from them because I never felt they were hypocritical. Their choice of books helped, including Richard Wright and Howard Fast, stuff that was important to them during The Depression – meaningful social fiction. *Scottsboro Boy* by Haywood Patterson moved me incredibly; a true story in the 30s but so relevant. The civil rights struggle and situation in America was still there.

And chimed with the conscious jazz at that time?
Yeah, it was saying something very poignant and pertinent to the times. Coltrane, without singing a word, was in many ways a spokesman for his generation. He was just reflecting it totally.

You started going to Manhattan's legendary jazz clubs at an early age.
Oh yeah, when I was 16, I saw Monk at the Five Spot and Village Vanguard when I started going there. I got to know Max Gordon, who owned it. He got familiar with seeing me around and just turned his head when I went down so they let me in. Miles would play there, Roland Kirk, so many people.

Such was your piano prowess, your dad sorted lessons with blind bebop innovator Lennie Tristano, who lived nearby in Queens.
I was playing all the time, practising all the bebop stuff. My father would have Sunday afternoons with his friends, including a guitarist called Earl Sheldon who worked with Lennie, who was president of the Musicians Union. My father said, "Play something, Marty, so Earl can hear you." So, I did, and Earl said, "He's got it; it's in the touch, the way he hits the notes. Take him to Lennie's to study." My father called Lennie; it wasn't that far, I used to bike over. He had a big old house. Upstairs was where he taught; he had two grand pianos. Where I came in, he had a little room with an upright piano. He said, "Come in here and play for me." So, I played, and he just said, "Come next week, here's a time." The lesson was 10 to 15 minutes. He'd have you working on scales, chord formations, different positions in every key. He taught everybody like that, including Mike Garson, who was there sometimes.

After about six months Lennie said, "Alright, Marty, play something for me," so he could see my progress. I played an original thing that was a lot more advanced from

"THE WHOLE ELECTRONIC WORLD WAS OPENING UP – IT WAS THE NEW FRONTIER"

when he first heard me. He said, "Wow, you're blossoming like a flower." He was pleased, very impressed. I just wanted to know, "What is that shit, man?"

Your teenage jazz studies intensified when you left home and moved to Manhattan at 18, including with Monk's arranger Hall Overton. How soon were you playing shows?
My drummer friend, Billy Mintz, who was born on the same day in the same year I was, rented a truck and drove me into the city when I decided to move out. We were in a group in St Albans and did a lot of shows together. That was another incredible trip because everybody lived in St Albans, and I was surrounded by all these great musicians like Coltrane and Count Basie. At one point I bought an old upright grand piano for about 30 bucks. I would practise every day and even played the Five Spot with Buzzy Gray. That was amazing with what the Five Spot meant. I was lucky I had those experiences very early.

To cap everything, at 19 you were jamming with Tony Williams, Miles Davis's drummer (who'd joined his quintet in 1963 and played on nine studio albums including *In A Silent Way*). But how?
I was walking with some friends past 107th Street and Riverside Drive and heard Tony lived in that building. That next week I thought, Shit, man, I'm going to ring Tony's bell and see if I can study with him. I remember walking up Riverside Drive to the apartment and he answered over the intercom. "Tony, I'm a piano player and was wondering if I could study with you." Tony rang me in. What a wonderful cat. He was maybe a couple of years older than me and in Miles' band. Sometimes he'd say, "Try this," and come out with a tune of his he wanted to hear because I don't think he played much

Photo (Suicide 1971): Mel Austin; (with Debbie Harry) Chris Stein

Scene and heard: Suicide (Rev top left) live at CBGB, New York City, 1978; still plotting their path to wider notoriety, Rev and Vega with Blondie's Deborah Harry, Times Square, NYC, 1975

piano. One time he was having a two-day session and invited Sam Rivers and a lot of others. I didn't play anything on the first day, just sat and listened. The second day Tony said, "Marty, you play this one." That was exhilarating. The way I played it just flowed like squeezing a tube of fresh toothpaste. I can still feel it now and hear Tony playing right alongside me. His hi-hat was like total astrodynamics, man, like floating in the sky.

Tony would tell me things Miles said. It wasn't easy for him with Miles in a personal way to some extent, although he loved playing with him. I would've liked to have been of an age when I could have helped him. One time he mentioned he was starting a group and implied he was going to ask me to play keyboards, which was wonderful to hear. Then, not long afterwards, he explained he had to get a name and got Chick Corea. I understood that.

At 20 you met your lifelong soul mate Mari when she was waitressing at the Village Vanguard and Monk was playing. She'd come from knowing jazz greats like Max Roach in California. Obviously, an extraordinary lady.

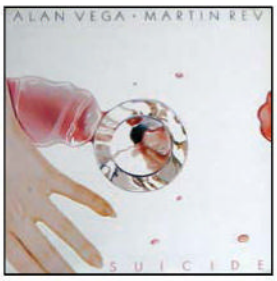
We just hit it off. With Mari there were no limits when it came to learning and creating as she was already an artist and musician. I was already very developed in my own direction as an artist and far away from being in any kind of mainstream! She was 11 years older than me and created a family around us as two artists who were otherwise so unconnected to mainstream life, and both loners. She was like a mentor who gave me my PHD in life at an advanced university. In our whole life together, I always felt she was the most erudite, advanced artist and spirit I'd ever met.

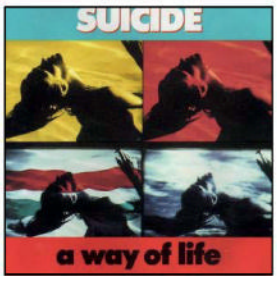
Playing James DuBoise's Studio We on the downtown loft scene led to forming Reverend B.

It was very avant garde-sounding; totally free with a different lineup every show. You'd call up people the week before and assemble them, sometimes 12 musicians with up to three drummers, depending on who was available. We didn't do that many gigs, just wherever we could find one. I always had to borrow a keyboard. That's how electronics opened up because I was always borrowing something you plugged in, either an organ or keyboard. I started hearing the potential, particularly playing with [Queens Music College bassist buddy] Steve Tintweiss at an outdoor gig at Forest Park in Queens. I remember doing that electronically because there wasn't a piano there. It opened everything up because of the way it sounded in a stadium setting. When I was looking for a name, I took the Reverend from Rev and just added the B.

It's fair to say your life changed again after a friend of Mari's got Reverend B some gigs including downtown arts lab/ political hotspot the Project Of Living Artists (or 'Museum').

The Museum was doing political events every day: film showings, civil rights, art workers coalition with prominent artists, radical stuff. So, I went down there, and it was great. I'll never forget that night. And through that I met Alan there. He was living in the back room in the office but already accomplished as an artist by the time I met him. He was totally on the edge after he left his fairly upwardly mobile life in Brooklyn Heights with his wife when he decided he wanted to be a performer after he saw Iggy [Pop]. There were a lot of cats in those days during Vietnam who'd come in off the street to get out of the cold and get high, but Alan and I were always the last ones out as he had the keys. We would spend a lot of time talking and trying things musically together.





After you and Alan started Suicide the first gigs under that name took place at the Project in November 1970, billed as 'PUNK MUSIC BY SUICIDE'. A guitarist called Crazy P lasted six shows and didn't Mari play drums at one point?

Several months later I asked Mari to play drums because I wanted to get it into a form to really play on. I loved that sound I was finding with all the distortion boxes and electric organ. After Mari had sat in, I knew I wasn't replacing her with a human, so we went on without a drummer and did these incredible gigs, like the Mercer Arts Center one Roy Hollingworth reviewed for *Melody Maker*.

We had a Fender bass amp Alan bought really cheap that was sending back all kinds of shortwave radio, police calls and feedback. The whole electronic world was opening up for me as I realised it was the new frontier. We didn't have songs, just one long, electronic thing coming out of the amp, which I would stick on top of the keyboard and play the dials with this gigantic speaker behind us. I was getting the rhythm from all this feedback.

Suicide's sound got more focused when you bought the drum machine in 1975. How pivotal was booking agent Peter Crowley in your trajectory then?

Peter was instrumental in that whole period. We were going nowhere, basically! I saw some bands had played Mother's so I called and got Peter on the phone. He said he'd give us this date with another group – "but you're gonna headline".

Shades of genius (this page, l-r): Martin Rev in the studio during the making of Suicide's second album, 1979; backstage alongside Alan Vega circa '79

Peter never had any doubts about us. He then started putting us in slowly at Max's to build up audiences. Eventually he got us in at weekends and we started making some money for the first time.

And you could have joined the nascent Blondie?
Blondie had appeared at Mother's earlier. Debbie came over to the bar where I was sitting and asked if I wanted to be her keyboard player as they didn't have one yet. We talked anyway but I never considered doing it. Blondie was fine but I'm not going to go from Suicide to Blondie! Not a value judgement, it's just the temperament. I'd probably have been a lot better off if I did, of course! Richard Hell asked me about a year later and Malcolm McLaren wanted Debbie and I to become a Captain & Tenille-style duo!

The acetate of Rocket USA and Keep Your Dreams you cut for the Max's jukebox attracted Marty Thau and led to the first album being released on Red Star in 1977 (Bronze in the UK).
Nobody was gonna touch us before Marty, who was a maverick then. He'd known us for a good five years but said he didn't know we could make a record until he heard that single on the jukebox. I don't hear anything on the first album now I would change. If I hear Ghost Rider, I'm hearing it coming right off of something vibrant. It sounds vital. Lester Bangs told us when Kraftwerk were in New York they were in his apartment and he said, "This has just come out; hear this!" Apparently, it hit 'em so potently they just stole his record!

After the carnage of The Clash tour, you headlined four UK gigs to unexpected acclaim, including from future synth-pop luminaries.
The reception wasn't anything like The Clash. They drew everybody in, and they said, "What the fuck is that?!" We weren't really driving anybody in unless they were curious or had heard the record. In Edinburgh it was beautiful; the reception was so warm that after the gig people came in with their notebooks and were asking questions, then writing down the answers. That was the difference.

How did you come to make your first solo album for Charles Ball's Lust/Unlust Records just before recording the second Suicide album?
After the tour things were kind of slow and I was always running off tapes of musical sketches. I thought maybe I could really do it now. Charles Ball, Suicide's sound man on the European tour, lived in the neighbourhood. Almost on the day I thought of it I walked into CBGBs and there was Charles, who said, "How about doing an album for my label?" It was a synchronised moment that surprised me.

"I DON'T HEAR ANYTHING ON THE FIRST ALBUM NOW THAT I WOULD CHANGE"

The album reflects a kind of New York sound and instrumental possibilities of pure sound I had uncovered through Suicide.

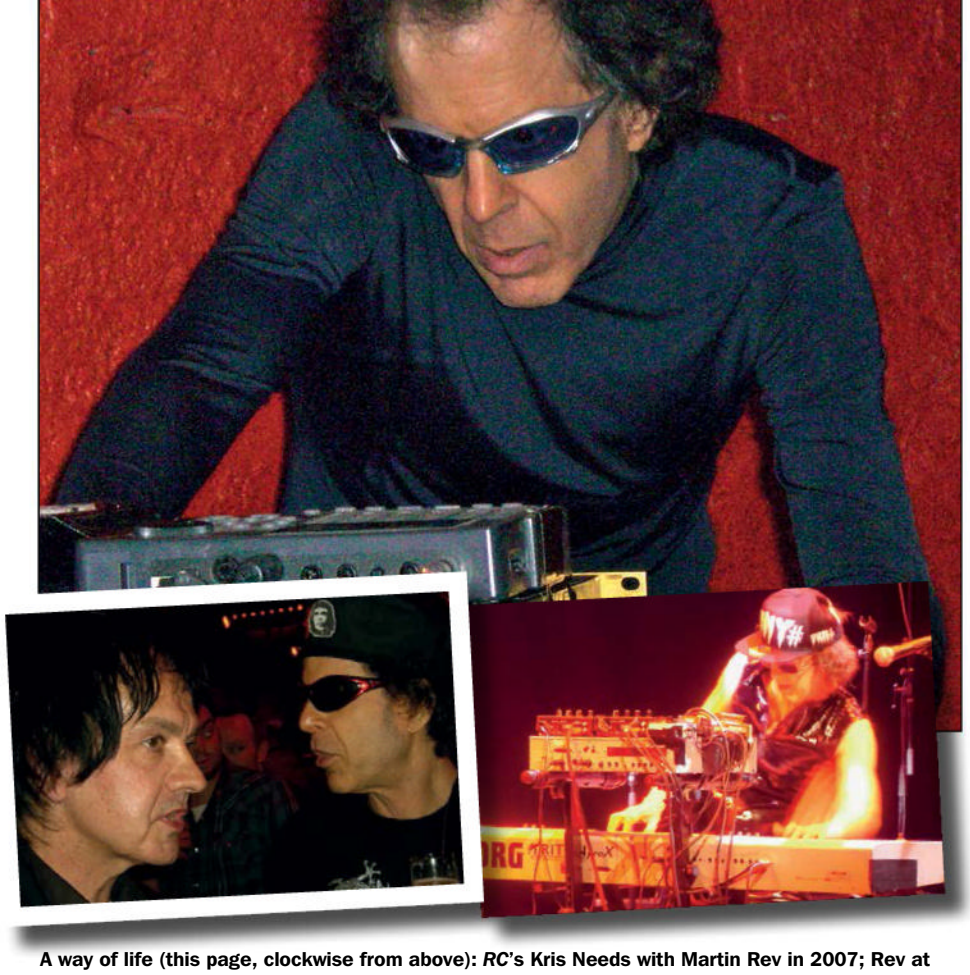
You carried on the solo albums: *Clouds Of Glory* in '85, *Cheyenne* six years later and *See Me Ridin'* in '96. Basically, exercising ideas outside Suicide?
Yeah, and Alan was doing all the stuff he wanted to do and wasn't doing with Suicide. It's always the ideas: one idea gives you another idea, another idea gives you another idea, arranging and rearranging, this scenario musically, that scenario musically. You start to hear and see a different space and continue.

2002's post-9/11 masterpiece, *American Supreme*, was Suicide's last studio album. Why did Alan describe you working in the studio as "unbelievable – like a machine"?
We were thinking of ways to do another album. I was going to Montreal a lot so got the idea to give Alan tracks and loops to work on, then call when he had the vocals and I'll come and put it together from the instrumental side. I was just knocking out ideas going from one to the other and it didn't seem like anything special, but Alan said it blew his mind. I didn't feel I worked that hard, but it was a labour of love. 9/11 permeated the album because that was in New York. You couldn't escape it because it was all around you.

***Strangeworld*, *To Live* and *Les Nymphes* followed sporadically until 2009's timestopping *Stigmata*.**
The gestation of an album could be a year, two years, three years. Each one was different, and you never knew where it was gonna end up because there might be no label for a long time. *To Live* didn't come out for a long time then a guy contacted me from File 13 called Justin Sikovich. It blew him away and he asked to put it out. *Les Nymphes* I recorded, mixed and arranged totally digitally on my laptop. File 13 bought it eventually but by then I'd done a lot of *Stigmata*. You finish one and it's still in the can when you've nearly finished another.

Meanwhile, Suicide loomed occasionally?
Suicide was still working sporadically, and we weren't doing albums. We never had a label until Mute and after Marty Thau, never had a manager. We weren't part of the business

Photos: David Godlis; Howard Thompson; Divine Enfant



A way of life (this page, clockwise from above): *RC*'s Kris Needs with Martin Rev in 2007; Rev at the controls the same year; Rev onstage at the last Suicide gig, Barbican, London, 2015

that way. The music to me was the same source whether I did it with Suicide or myself. There were certain ideas I knew right away would work for something I do or for Suicide, which I'd bring along to our next gig cos we weren't doing records. By that time, we were getting a lot of gig offers, including the Montreux Jazz festival which I regretted not doing because Alan couldn't make it. We did a few festivals, but he was turning down as much as he was accepting because he didn't want to travel that much.

When you visited London in 2007, work had commenced on *Stigmata*. Then Mari passed in 2008 and it became her epitaph?
It was simultaneous, like *American Supreme* and 9/11. I was coming to London and said, "Listen to this album I'm working on and let me know what you think." She always listened to everything I did but I especially wanted her to do that. When I came back, she had made notes for each track. We had some great talks about it. Sometimes we lived in separate states, going back and forth, but Mari was the essence of my entire adult life.

And Suicide's final gig became the Barbican in July 2015 after Alan passed the following year.
That was Alan's last gig and our last gig anywhere. He'd burned out. I'm always just feeling as good as what I can do today and that's the kind of artist Alan was. I recognised it right away. He was one of the most dedicated artists I'd ever met. Mari was, too, in a very universal way but also as a person, mother and visionary. She was really a prophetess, in some ways beyond Alan.

Given your reluctance to revisit the past, how were you coaxed into *The Sum Of Our Wounds*?
I once mentioned I had all these demo cassettes we used to make when we couldn't get in a studio. There's early stuff I used to make at home sketching out ideas for Suicide and things like that. Daniel Jahn at Bureau B kept asking to hear it. Eventually, I copied it all up and started cutting it into my new stuff. It gave me a whole other panorama to approach what I was doing. I don't wanna go back and spend most of my time going into my history, which for me is less fascinating than the present. Daniel said he'd gone through them and was blown away. It has a thing of its own, like a new album.

You've been plotting the new album since 2017's *Demolition 9* – how's it going?
I'm still finishing it off! It's engaging me on a daily basis and getting closer to something I understand. There are some incredible journeys where you have an idea where you wanna go but it's like the first stage of the rocket ship going to space. The first part comes off and gets burnt up in the atmosphere then you want to keep going and discover something you've never found before. It's like you're going to a planet out there in space but have no idea where that planet might be. I'm still searching, and I'm still being surprised.

The Sum Of Our Wounds (Cassette Recordings 1973-85) *is out now on Bureau B.* Martin Rev *will be re-issued by Bureau B on 22 March.*

ALL REVVED UP

Five Downtown drone-pocalypses

SUICIDE *Suicide*
(Red Star/Bronze BRON 508, LP, UK, 1978) **£60**
Initially disparaged or ignored, Suicide's monolithic debut brutally mirrored New York's shattered post-Vietnam psyche in its lacerating rockabilly ghost rides, swirling love ballads and the terrifying carnage of Frankie Teardrop. Immortal, *Suicide* now towers among the last century's electronic landmarks.

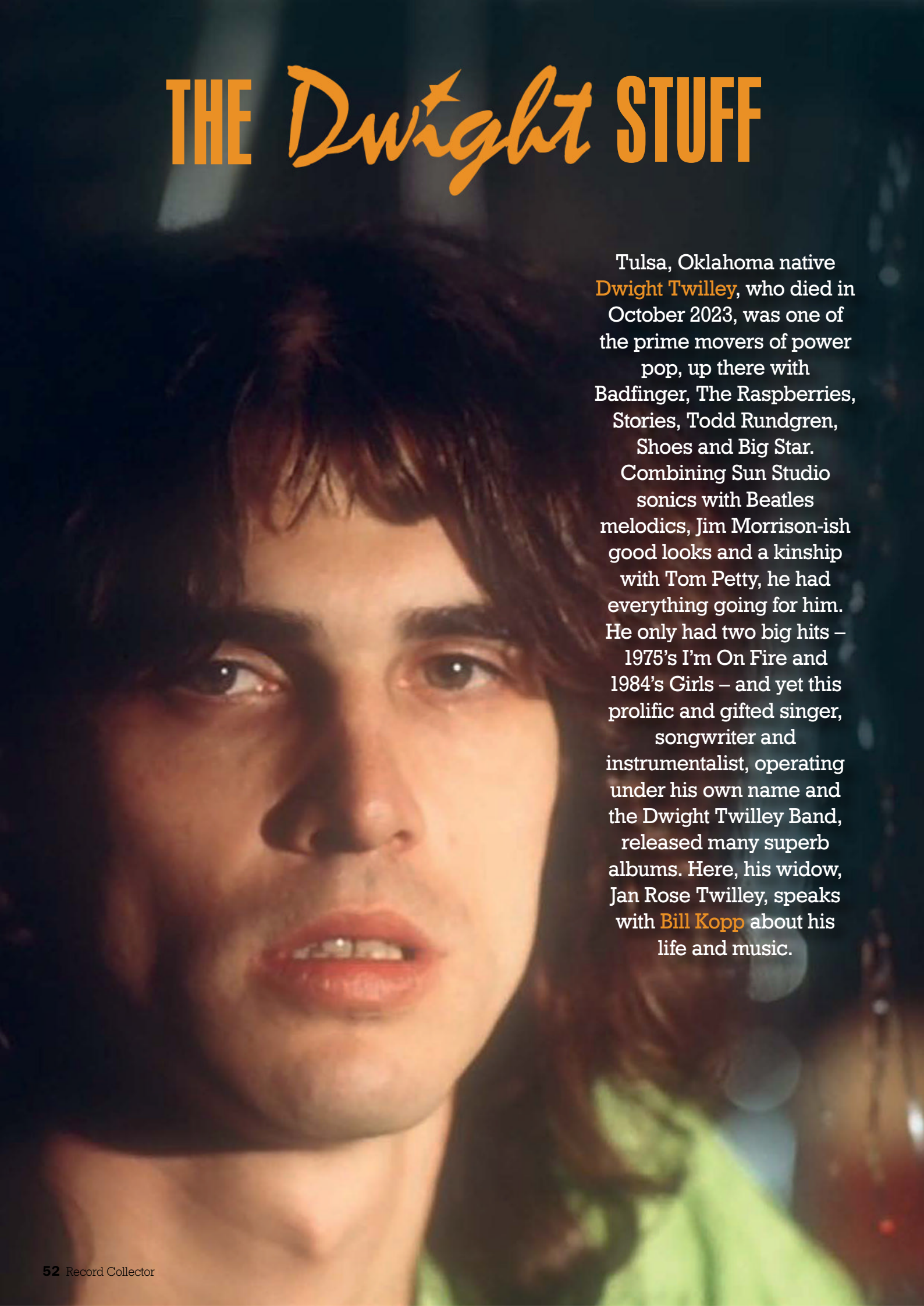
SUICIDE *American Supreme*
(Blast First, BFFP 168, 2LP, UK, 2002) **£60**
Sucking hip-hop and acid house groove elements into its smoke-dense maelstrom, *American Supreme* caught the aftermath of 9/11 with its chilling death disco confessionals. "That album's always been under the shade," says Rev of this still overlooked masterpiece.

MARTIN REV *Martin Rev*
(Infidelity JMB-228, LP, US, 1980) **£30**
Kicking off with Mari's buoyant tribute, Rev's maiden solo voyage explores his cerebral playground beyond Suicide on startling musique concrète, lascivious vocal vamps and hallucinogenic skyline projections. An unsung NYC classic finally receiving Bureau B's upcoming reissue.

MARTIN REV *Cheyenne*
(Marilyn FM-1006-CD, CD, France, 1991) **£10**
Over a decade after its release, Rev realised his idea to refashion the multi-layered backing tracks from Suicide's self-titled second album into evocative instrumentals in their own right, joined by widescreen sound paintings inspired by his journeying across America.

MARTIN REV *Stigmata*
(Blastfirstpetite PTYT 040,CD, UK, 2009) **£12**
Rev's spellbinding solo zenith presented a moving excursion into electronic classical realms, coated in religious imagery with titles in Latin. Rev revisited his doowop falsetto for sepulchral wordless vocals, New York had a celestial new rhapsody and Rev muse Mari her beautiful requiem.

THE Dwight STUFF



Tulsa, Oklahoma native Dwight Twilley, who died in October 2023, was one of the prime movers of power pop, up there with Badfinger, The Raspberries, Stories, Todd Rundgren, Shoes and Big Star. Combining Sun Studio sonics with Beatles melodics, Jim Morrison-ish good looks and a kinship with Tom Petty, he had everything going for him. He only had two big hits – 1975's I'm On Fire and 1984's Girls – and yet this prolific and gifted singer, songwriter and instrumentalist, operating under his own name and the Dwight Twilley Band, released many superb albums. Here, his widow, Jan Rose Twilley, speaks with Bill Kopp about his life and music.

Dwight Twilley and his musical partner, Phil Seymour, began working together in 1967 when Twilley was only 16, Seymour a year his junior. The duo made a pilgrimage to Memphis's Sun Studio, where they met Jerry Phillips, son of legendary studio founder Sam Philips. That encounter helped steer Twilley and Seymour toward a more rockabilly-flavoured sound on their return to Tulsa.. They moved to Los Angeles not long after Twilley left Northwestern Oklahoma A&M College in 1973.

As a duo, Twilley and Seymour had been playing live billed as Oister; after they landed in LA, they came to the attention of a small label, Shelter. Founded in 1969 by Leon Russell and Denny Cordell, Shelter Records was based both in Los Angeles and 1400 miles to the east, back in Twilley's hometown: Tulsa. Shelter signed Oister to the label and renamed the group the Dwight Twilley Band.

"HE'D SAY, 'I'M MISSING THAT HARMONY VOCALIST.' BUT SHE WAS RIGHT THERE"

"I met Dwight through Susie when The Cowsills [late 60s/early 70s US teen-pop family band] were working at Clover Recorders," says Jan Twilley, Dwight's widow. "It was just a few blocks from Shelter Records on Hollywood Boulevard." Jan Rose and Susan Cowsill had been best friends from the time they met as fourth graders at Hollywood Professional School. That learning institution was filled with young stars. "All of The Cowsills went to Hollywood Professional," Jan recalls. Jan excelled in her studies, graduating a year early. "I'd always hang out at The Cowsills' place on Rockingham, and Susan would often come hang out at my pad," she says.

Released on Shelter in 1975, I'm On Fire was Twilley's debut release. The song soared to the No 16 spot on the US *Billboard* singles charts and reached No 57 in Canada. It was around that time that Susan Cowsill and Dwight Twilley started dating.

The Dwight Twilley Band released their debut album, *Sincerely*, in 1976. One of the great unsung pop debuts of the 70s, it showcased Twilley's distinctive Sun Records-meets-Merseybeat style. With strong riffs and solid melodies, songs like Feeling In The Dark connected Twilley's power pop inclinations with a slick hard rock.

Even though they had been friends for years by that point, Jan says that she had never heard any of Twilley's music until Susan played a cassette of *Sincerely* at her home one day. She was mightily impressed; so were the critics, the record earning critical raves in *Trouser Press*, *Rolling Stone* and beyond.

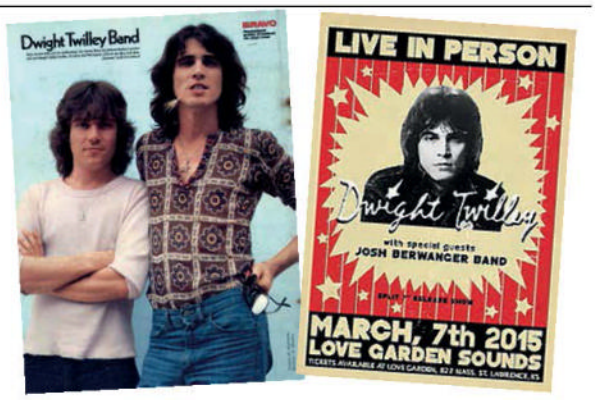
But despite the inclusion of I'm On Fire, the record bubbled under on the charts. Its failure to gain commercial traction was the result of Shelter's internal disarray. Founders Russell and Cordell had fallen out, and when the label lost its distribution deal with Capitol/EMI; that effectively put the label out of business until the dust settled.

Sincerely had a troubled history: the album had been cobbled together by Shelter, drawing from multiple recording sessions. By that time, Twilley and Seymour (the latter on drums and other instruments) had easily recorded enough material for not one but two albums; most of the unused tracks would remain unheard until the release of *The Great Lost Twilley Album* nearly 20 years later. Because of continued distribution woes, The Dwight Twilley Band's debut album would go out of print, remaining largely unavailable until the 90s.

LOOKING FOR THE MAGIC

Encouraged by the success of their first single and undaunted by the problems that sank their first album, Twilley and Seymour – with longtime associate Bill Pitcock IV on lead guitar – began work on a follow-up to *Sincerely*. Co-producing the record with Bob Schaper, the group recorded 10 songs, nine of which ended up on 1977's *Twilley Don't Mind*. Their friend and fellow Shelter Records artist, Tom Petty, played guitar on the session for Looking For The Magic, one of three singles eventually released from the LP.

Though Looking for the Magic was merely one of several strong tracks on the LP, released in September 1977, *Twilley Don't Mind* performed only modestly (No 70) on the US album charts. Swaggering numbers like the title track served up sharp hooks; gentler cuts like Sleeping displayed Twilley's range as a songwriter. From a creative perspective, the album was far from a disappointment. But the record's lack of marketplace success led to the band breaking up early the following year, with Seymour launching a solo career.



Face on the scene (l-r): the Dwight Twilley Band on the cover of a German music mag in 1976; a more recent solo date

"It was called the Dwight Twilley Band, and Phil always wanted the limelight, too" Jan says. "And thank god he flippin' got it." She emphasises that there was never any falling out between Twilley and Seymour. "Phil just wanted to go his own way," she says.

Seymour continued on his own, releasing two albums, one each in 1980 and '82. His self-titled debut included a track that would become a minor classic, Precious To Me (US No 22), featuring lead guitar work by Pitcock.

Having been the Dwight Twilley Band's songwriter and lead vocalist, Twilley continued as a solo artist. Sessions for his solo debut began in earnest, with Pitcock on lead guitar. Today Jan refers to the record as *Checkerboard*, a nod to the cover art designed by longtime Twilley friend and associate, Zox. In a sign that their friendship and creative collaborations would endure, Phil Seymour provided backing vocals on what would be released in 1979 as *Twilley*.

The smouldering yet hooky Runaway was typical of the album's quality. An epic ballad released as a single from the LP, Out Of My Hands, showed yet another side of Twilley's artistry, bearing comparison with Jeff Lynne's best balladry while maintaining Twilley's own style. The song's lyrics allude to the devastation a nuclear war could bring ("When the walls around you melt, you can't pretend"), but the whole thing is wrapped in a gorgeous string arrangement.

HERE SHE COMES

For live dates, Seymour's vocal harmonies were sorely missed. And harmony was a central feature of Twilley's catchy power pop. Jan recalls Dwight's frustration. "Fuck," he'd say. "I sure am missing that harmony vocalist." But it quickly dawned on him that he knew of an excellent singer, one who – as Jan wryly puts it – "was right there in Dwight's kitchen, making a meatloaf." Twilley asked Susan

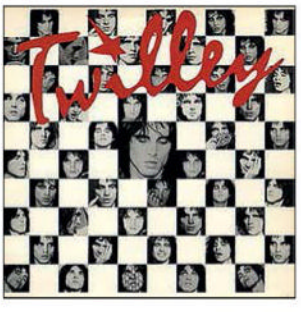


Photo: Zox

Cowsill if she would join his band.

Beginning with Twilley's second solo album, 1982's *Scuba Divers*, Susan would be credited with harmony vocals (she's also listed as a recording engineer for that album). Her brother, John, played drums and sang harmony as well. At that point, Jan and John Cowsill were a married couple, having wed in 1978. Pitcock played guitar, keyboards and bass, and famed session guitarist Danny "Kootch" Kortchmar contributed to the sessions as well.

Prior to making *Scuba Divers*, Twilley had, in fact, recorded another entire album's worth of songs (provisionally titled *Blueprint*) with famed arranger Jack Nitzsche producing. Scheduled for release but eventually rejected by Arista (Shelter's parent/distributor), that record went unreleased. When Twilley's Shelter contract expired, he signed with EMI America, and *Scuba Divers* would be put together from *Blueprint* tracks and new recordings.

A second album for EMI America, 1984's *Jungle* would be Twilley's last for the label. Though the record included a hit single in Girls (US No 16), Twilley left the label. His next release, 1986's *Wild Dogs,* disappeared in the marketplace when the label releasing it (Private I Records) became embroiled in an ethics scandal wholly unrelated to Twilley. But *Wild Dogs*' failure to launch likely contributed to the departure of Pitcock. And so began a relatively quiet period for Twilley's musical endeavors.

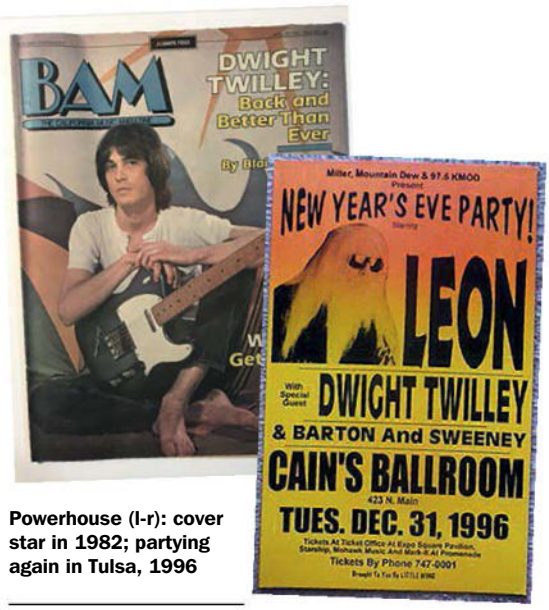
Twilley seemingly had time on his hands between the mid-80s and late '90s. Other than a pair of retrospective compilations (1991's *Rock Yourself*, and *The Great Lost Twilley Album* from 1993, both featuring 70s material) Twilley wouldn't release anything for a decade-plus.

LIZARD KING OF TULSA

But he wasn't idle. In fact, a long-standing rumour has suggested that the highly telegenic Twilley was considered for the role of Jim Morrison in Oliver Stone's controversial 1991 biopic *The Doors*. Jan is circumspect on the subject, admitting only that "it was talked about," and that she and Dwight "kinda liked the mystique" that the rumour engendered. The role eventually went to Val Kilmer, though a parade of other names had circulated. Actors considered for the part included Johnny Depp and John Travolta, and other actual musicians (Bono and Michael Hutchence among them) made their interest known as well.

Pressed for even a morsel of information, Jan relents a bit. "Everything about *The Doors* film was super hush-hush," she explains. "From pre-production all the way to post-production. The set was always closed." She adds that anyone involved in any way with the film was required to sign a non-disclosure agreement. Choosing her words with great care, she finally offers this terse statement: "To the best of my knowledge Dwight was asked to audition for the role of Jim Morrison."

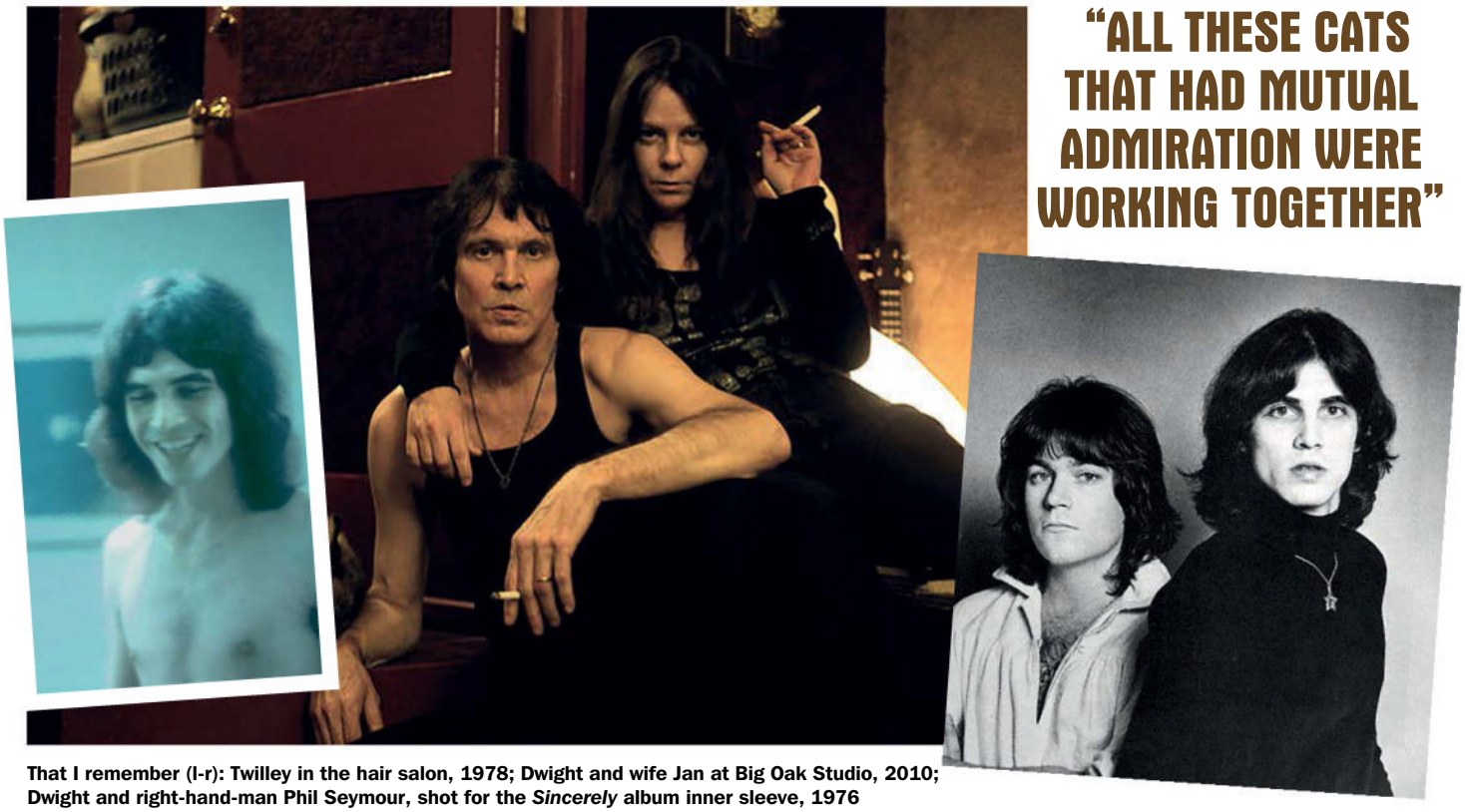
Meanwhile, Twilley continued to write and record. Receiving belated acclaim for his earlier work thanks to the release of several retrospective collections, he resumed releasing albums of original material (with Pitcock back in the fold) by the middle of the 90s. And when the first volume of the highly regarded series *Yellow Pills: The Best Of American Pop!* was released in 1993, the opening track was Twilley's Remedies. That placement helped make Twilley a household name, at least among 90s aficionados of power pop.



Powerhouse (l-r): cover star in 1982; partying again in Tulsa, 1996

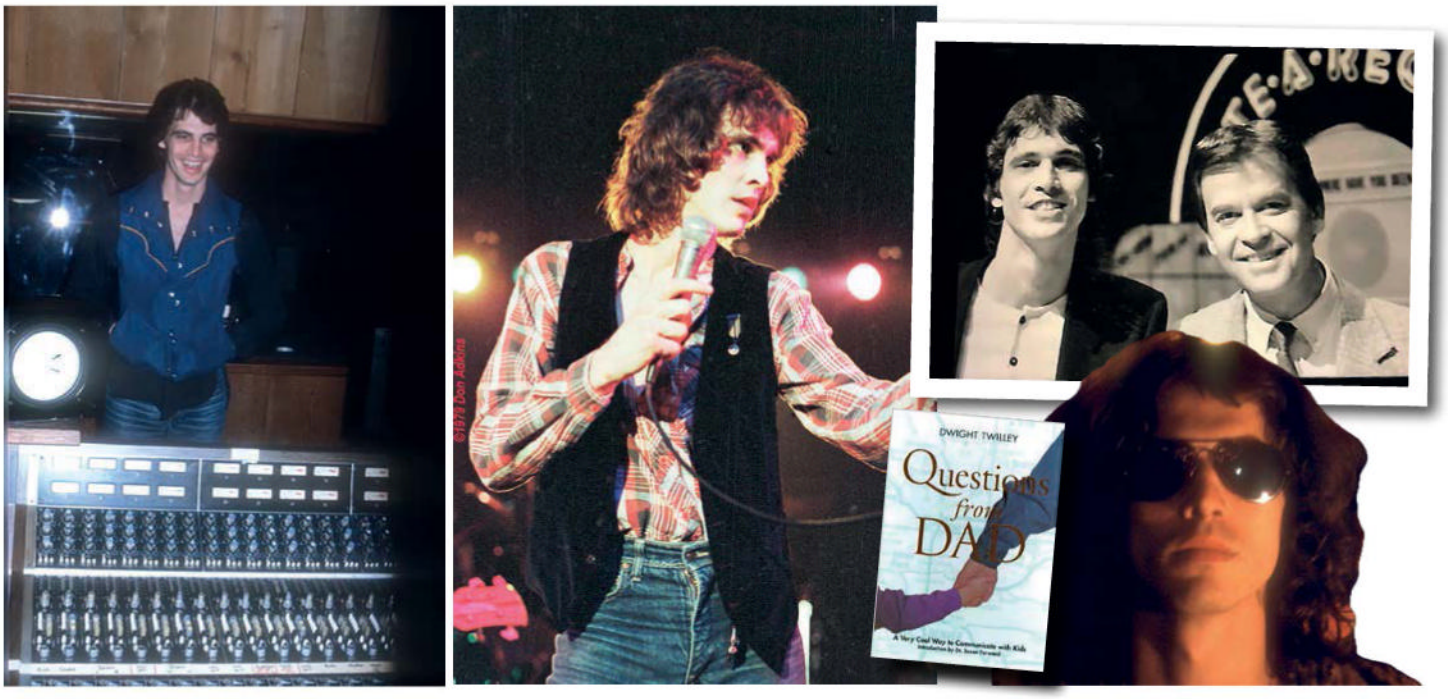
Twilley's post-major label period was creatively fertile, releasing new and previously unheard archival material at a steady pace (the discography that accompanies this feature doesn't even include a spate of more than a half-dozen CD-r releases under the *Rarities* banner).

In 1994 Twilley embarked upon a passion project far removed from music, authoring a book about long-distance divorced parenting. A small press publication, *Questions From Dad: A Very Cool Way To Communicate With Kids* was well received, and the book offered a rare glimpse into Twilley's private life. Asked to elaborate on the topic, Jan is mum. "I can't talk about it," she says. "That would be breaking a promise." She does allow that "being away from loved ones" would be her late husband's deepest regret.



"ALL THESE CATS THAT HAD MUTUAL ADMIRATION WERE WORKING TOGETHER"

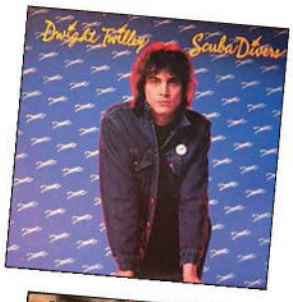
That I remember (l-r): Twilley in the hair salon, 1978; Dwight and wife Jan at Big Oak Studio, 2010; Dwight and right-hand-man Phil Seymour, shot for the *Sincerely* album inner sleeve, 1976

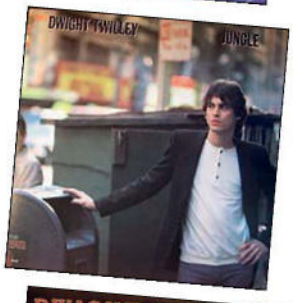


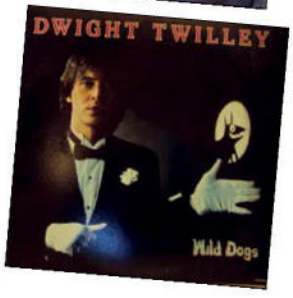
Console yourself (l-r): at Shelter studios, 1978; onstage in 1979; with presenter Dick Clark on *American Bandstand*, 1984; offering up his best Jim Morrison look – "it was talked about", widow Jan says of the rumour he auditioned to star in *The Doors* biopic; (inset) Twilley's 1993 parenting book

NOW AND ALWAYS

Amid all the closet-clearing archival sets, the most notable new music from Dwight Twilley in the 21st century was 2014's *Always*. Recorded over a number of years, *Always* featured a who's-who of luminaries from the power pop universe and beyond. "I got *players*," Jan says. "That's why I became a co-producer: because Dwight said, 'The job of being a producer is getting the record made.'" Jan says she called up every good player who was famous and who was a fan of her husband and his music.







The *Always* sessions would feature acclaimed bassist Leland Sklar, members of 20/20 and The Posies, Tommy Keene, Susan Cowsill and R.E.M. producer Mitch Easter. Bill Pitcock IV also played on sessions, in what would turn out to be one of his final appearances on record (he passed away in 2011). "All these cats that had mutual admiration were working together," Jan recalls. "It was a beautiful thing."

Following a pattern that dated back to Twilley's earliest work, *Always* earned positive, often enthusiastic reviews; wider commercial success for the tuneful, hooky and highly accessible music remained largely beyond his grasp. Meanwhile, he kept busy. In 2018 Twilley earned a prominent spot on the bill for that year's Arroyo Seco Festival in Pasadena, California, a two-day festival featuring headliners Neil Young, Jack White, Kings of Leon and Robert Plant. Twilley presented a well-received set that brought his music to new audiences.

But *Always* would be the final collection of new material released during his lifetime. In the period after that record's release, Twilley continued writing and recording as he had always done; there was every reason to think that another album of new songs would eventually appear, be it on a small independent label or even self-released.

The evocative nature of Twilley's music lends itself to use in TV and film. Lookin' For The Magic was featured in the 2013 horror film *You're Next*, and Tia Carrere's cover of his Why You Wanna Break My Heart featured prominently in 1992's *Wayne's World*. In recent years, similar multimedia uses for his music have continued. In August 2023, Twilley's signature tune, I'm On Fire, was featured in an episode of *Reservation Dogs*, the popular and critically acclaimed TV comedy series. That placement exposed Twilley's music to yet more listeners who might not have known it. To date, the song has received nearly 1.7 million streams on Spotify.

Around the same time, Twilley cut harmony vocals for songs to be featured on Paul Collins' upcoming album, including I'm the Only One for You, released 26 January 2024. "I borrowed a $25,000 Neumann mic from the Church Studio where Dwight cut I'm on Fire," Jan says. That overdub session would be Twilley's last

Any hopes for new music from the Tulsa legend were dashed with news of Twilley's tragic and unexpected death on 18 October 2023.

Jan recalls the days just before Dwight's death. She was fretting that their car was falling apart; it was time to buy a new one. She had her eye on one, a Fiat 500. "Do you really want it?" Dwight asked her. She said yes, as it had heated leather seats and XM Satellite Radio. "You can get the Beatles Channel," she told him. "Buy it," he said with a smile. With a nod to the *Reservation Dogs* sync placement, he told her, "I'm On Fire is buying it." The Twilleys bought their new car on 11 September.

Just a few weeks later, Twilley was on his way to pick up lunch. "I assume he was listening to The Beatles," Jan says. "And he had a massive stroke on the right side of his brain." His car jumped the median and crashed into a tree. "The car was totalled," Jan says. "Every air bag was deployed, but Dwight didn't have a scratch on his face. He came into this world a pretty boy, and that's how he left it."

After several days in the hospital and on life support, he passed away quietly, with Susan Cowsill, longtime friend, lead guitarist Rat Matthews, and his wife Jan, at his side. He was 72.

TWILLEY DON'T STOP

Jan Twilley owns the publishing and recording masters to nearly everything Dwight ever did ("except *Twilley*," she says), so she has creative and artistic control over releases. Reissues and archival releases drawing from Twilley's extensive body of work continue to provide opportunities to rediscover his artistry. In 2017, Chicago-

Photos: Zox; Kelly Kerr; James Moore; Don Atkinson; Courtesy of Dick Clark Productions

based indie HoZac Records released *Pre-Dwight Twilley Band 1973-1974 TEAC Tapes*, credited to Oister. The high quality and expertly curated 2LP set served up 20 tracks that had circulated – in dodgy fidelity – among collectors and bootleggers for many years. Another recent title is the first-ever vinyl release of *The Best of Twilley: The Tulsa Years 1996-2016, Volume One*. The 20-track double LP set is a well-curated survey of his independent label years.

Recalling her perspective from the years during which she first got to know Dwight, Jan says that – then as now – she believed he was "the best singer on the planet." With the benefit of many years together, she now amends that assessment. "Dwight Twilley was a damn good songwriter and a really good player, too," she says. "It all came from his gut. He was born to do it."

The reissue of* Wild Dogs *is on Iconoclassic.

Rest in power pop: Twilley promoting a Tulsa radio appearance in 2020

DWIGHT TWILLEY SELECTED DISCOGRAPHY

SINGLES

75	A&M AMS 7167	**I'm On Fire/Did You See What Happened?*** (7")	£5
75	Shelter SR 40450	**You Were So Warm/Sincerely*** (7", US, p/s)	£5
76	Shelter WIP 6341	**Could Be Love/Feeling in the Dark*** (7")	£3
77	Shelter WIP 6427	**Twilley Don't Mind/Looking For The Magic*** (7")	£5
77	Shelter WIP 6408	**Trying To Find My Baby/Twilley Don't Mind*** (7")	£3
77	Arista AS 0311	**Looking For The Magic/Invasion*** (7", US)	£20
79	Arista AS 0478	**Somebody To Love/Money (That's What I Want)** (7", US)	£3
79	Shelter 100 593 100	**I Wanna Make Love To You/Nothin's Ever Gonna Change So Fast** (7", Germany)	£3
79	Shelter WIP 6480	**Out of My Hands/Nothin's Ever Gonna Change So Fast** (7", p/s)	£5
79	Shelter DWIGHT 1	**Runaway** (7", one-sided promo)	£8
81	EMI America B 8109	**Somebody To Love/Later That Night** (7", US)	£2
82	EMI America B 8115	**I'm Back Again/I Found The Magic** (7", US)	£4
82	EMI America EYS 17289	**Touchin' The Wind/Dion Baby** (7", Japan, p/s)	£8
82	EMI AMIJ 518	**10,000 American Scuba Divers Dancing/Later That Night** (7", S Africa, p/s)	£7
84	EMI America B 8206	**Little Bit Of Love/Max Dog** (7", US, p/s)	£2
84	EMI America B 8196	**Girls/To Get To You** (7, US, p/s")	£2
86	Epic EPC A 7269	**Sexual/Wild Dogs** (7", p/s)	£2
98	Pop The Balloon BANG 8	**Perfect World/Never Enough** (7", France, p/s)	£5
99	Pop The Balloon BANG 1	**A Little Less Love/Christmas Love** (7", France, p/s)	£6
03	Pop The Balloon BANG 22	**You're My Lover/Just Like You Did It Before*** (7", France, p/s)	£5
04	Digital Music Works Int DMIPro 40002	**Christmas Night/Rockabilly Christmas Ball** (7", US, promo, p/s, green vinyl)	£12
13	HoZac HZR 138	**Shark/Burnin' Sand*** (7", US, p/s, limited-run)	£5
15	HoZac HZR 170	**Firefly/Livin' In The City*** (7", US, p/s, limited-run)	£5

EPs

77	Phillips 6299 031	**ROCK'N'ROLL VOLUME 5*** (7", Brazil, p/s)	£10
79	Shelter 12 X WIP 6502	**DWIGHT ON WHITE*** (12", p/s, white vinyl)	£3
04	Digital Music Works Int DI 87925 4001367	**WALKIN' ON WATER** (CD, US, promo)	£5
04	Digital Music Works Int DMI 87925 4001329	**HAVE A TWILLEY CHRISTMAS** (CD)	£10

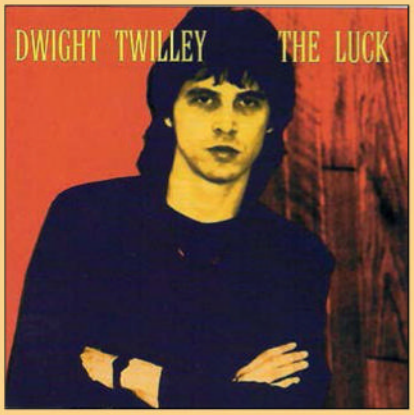
ALBUMS

76	Shelter ISA 5012	**SINCERELY*** (LP, printed inner)	£10
77	Shelter ISA 5015	**TWILLEY DON'T MIND*** (LP, printed inner)	£10
79	Arista AB 4214	**TWILLEY** (LP, US, printed inner)	£5
82	EMI America 17064	**SCUBA DIVERS** (LP, US, printed inner)	£5
84	EMI America 17107	**JUNGLE** (LP, US)	£5
86	Epic EPC 57072	**WILD DOGS** (LP)	£5
91	Del Rack DRZ 919	**ROCK YOURSELF*** (CD, US)	£10
93	Shelter SRZ 8020	**THE GREAT LOST TWILLEY ALBUM*** (CD, US)	£30
00	Not Lame WENCD 201	**TULSA** (CD)	£5
01	Big Oak BORG 001	**THE LUCK** (CD)	£10
04	Digital Musicworks Int 8792544001305	**47 MOONS** (CD, US)	£10
09	G 892265002185	**OUT OF THE BOX** (CD, US, 500-copy box, ephemera)	£50
09	G 892265002802	**THE BEATLES** (CD, US, 300-copy, with plectrum, etc)	£20/£30
10	Burger BRGR 075	**GREEN BLIMP** (LP, limited-run, green vinyl)	£15
11	Cherry Red CDLEMS 20	**SOUNDTRACK** (CD)	£5
14	Big Oak GLR 022	**ALWAYS** (LP, US, printed inner)	£15

COMPILATIONS

96	Shelter 724383465927	**XXI** (CD, US)	£10
00	Not Lame WENCD202	**BETWEEN THE CRACKS VOLUME ONE** (CD)	£5
10	Raven RVCD 328	**ON FIRE! THE BEST OF 1975-1984** (CD, Australia)	£30
17	HoZac HZR 190	**PRE-DWIGHT TWILLEY BAND 1973-1974: THE TEAC TAPES**** (2LP, US)	£20
23	Paramour MVD 10819 LP	**BEST OF TWILLEY: THE TULSA YEARS 1996-2016 VOLUME ONE** (2LP, US)	£55

*credited as The Dwight Twilley Band **credited as Oister. All releases UK, unless otherwise stated KEY: G= Gigatone



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THE JOY
OF
SPEX

Even at the height of punk, when being different was paramount, **X-Ray Spex** stood out. Like The Mothers Of Invention a decade earlier, they railed against homogeneity and artificiality via a uniquely insurrectionary sax attack. **Lois Wilson** speaks to **Lora Logic**, **Paul Dean** and the late **Poly Styrene**'s daughter Celeste about their incendiary individualism. Identity parade: **Ian Dickson**

Witnessing the Sex Pistols at Hastings pier in July 1976 was a game changer for Marianne Joan Elliott-Said aka Poly Styrene. With an 'if they can do it so can I' attitude, she put an ad in *Melody Maker* for "young punx who want to stick it together" and from it X-Ray Spex were born. Their debut single, Oh Bondage Up Yours!, arriving in October 1977, is one of punk's great subversive 45s, both anti-consumerist protest and feminist warrior cry. Its thrilling, "Some people think little girls should be seen and not heard but I think…" intro and seditionary sax honk from a 15-year-old Susan Whitby, alias Lora Logic, remain unbeatable.

Yet the group were short-lived, Logic gone after that first single and the group all wound up by 1979 leaving behind just five singles and one album, 1978's *Germfree Adolescents*, when Poly, a genius tormented, retreated into the Hare Krishna community. She'd return to music-making sporadically, most notably reuniting with Logic for one final X-Ray Spex album, 1995's *Conscious Consumer*, and 2011's *Generation Indigo*, her solo album, which she completed just before her death from breast cancer aged 53. Gone too soon, yet a part of her survives – the part that inspired Luscious Jackson and Bikini Kill, Kim Gordon and Big Joanie, Beth Ditto and Neneh Cherry and her own daughter Celeste Bell; the part that echoes in protests for gender equality and environmental sustainability and the part that echoes in those recordings of a voice full of wit and joy calling out "the plastic way of life".

"Poly Styrene's voice on Oh Bondage Up Yours! was the most exhilarating voice I ever heard – it was all body," said Kim Gordon of Sonic Youth, one of many who provided testimony after she passed.

Born in Bromley, Kent and raised by her mother, a British legal secretary – her absent father was a Somali aristocrat – Poly Styrene left home at 15, hitchhiking around the country, stopping off at free festivals before settling in Brixton where she flirted with opera singing and experimental theatre.

"Mum was always creative," says Celeste Bell. "She loved theatre and performance and art and music. She was a child of the 60s and embraced the whole hippie movement. She was really into Janis Joplin and Carole King and Joni Mitchell, and then later David Bowie and Marc Bolan. Her pre-punk early style was a female

version of Marc Bolan. And then, growing up in Brixton, she was heavily influenced by reggae, ska and lovers rock."

The latter influenced Silly Billy, her first record, a pop reggae single (b/w What A Way) issued in April 1976 under the name Mari Elliott on GTO. With friend Sophie Horgan, she also ran a clothes stall in Beaufort Market on London's Kings Road. Both Paula Yates and Boy George were regulars.

"It was a great place to hang out," remembers Lora Logic, who grew up in Wembley, got her first sax at 13 and was in thrall to 50s rock'n'roll and Bowie. "She sold these customised clothes and plastic jewelry and jelly shoes. She called her fashion label and the stall Poly Styrene: she was fascinated by the synthetic nature of things. It was all very playful."

Lora and Poly clicked from the moment they first met in Autumn 1976. "I saw the ad in the *Melody Maker* and there was this energy just radiating from it, the way she'd spelled 'punx'," remembers Whitby/Logic. "I called the number and was invited to her house in Fulham to audition and when she opened the door it was like we were sisters. We were both wearing these granny suits, skirts and matching jackets. No one else was wearing that at the time. I was blown away by her. She was bursting with energy and ideas."

For manager Falcon Stuart, also present, it was a no-brainer. "I think it was quite cynical on his part," says Lora. "He didn't listen to me play, he didn't even care if I could play. He just had pound signs in his eyes when he saw me – you know, having two young girls up front in the band, one singing, one playing tenor saxophone. How could we fail?"

After a couple of rehearsals at Stuart's, X-Ray Spex debuted live at the Roxy. "We did our first two shows at The Roxy and they were so exciting," Logic remembers. "The audience piled onto the stage, it was like we were all in it together, there were no barriers, no them and us. It felt like we were really changing things, taking over from the old order."

"IT FELT LIKE WE WERE CHANGING THINGS, TAKING OVER FROM THE OLD ORDER"

By this time bassist Paul Dean had joined the group. Dean had been playing in another punk band called Swank.

"Swank were a clichéd punk band," Dean tells *RC*. "There was nothing about them that made them stand out. But when I met Poly, she was completely unique, there was no one like her on the punk scene. She had her look and her lyrics, and she could be quite intimidating. Then we had Lora on sax, these two great women. It was fun, the music was fun, but it still addressed serious issues."

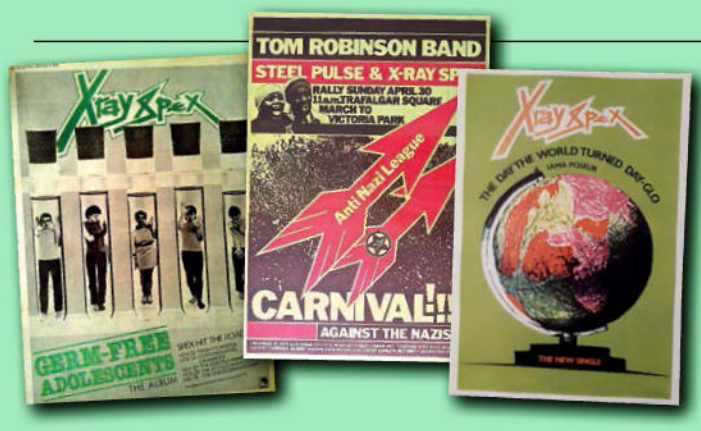
Logic has fond memories of recording their first single. "Oh Bondage Up Yours! came together very quickly. We rehearsed it at Falcon's and then we went straight into the studio. We did it in the first or second take and it sounded great. I couldn't believe I was on a single."

Released on 30 September 1977, it was banned by the BBC and failed to chart but put X-Ray Spex at the forefront of punk. And yet cracks were already beginning to appear. Back in March, journalist Jane Suck had reviewed the group's live show at the Roxy in *Sounds*: "She [Poly] has to work so hard because her girl saxophonist awl dressed in buh-laack, La La Logic, is stealing the show and copping some great licks. The tenor sax sound IS X-Ray Spex."

Despite being pivotal to the group's make-up, Lora was unceremoniously ousted from the group. "I was shattered," Logic says, the event still painful. "I just cried and cried. The worst thing was I wasn't told that I wasn't in the band anymore. Oh Bondage Up Yours! had been released and everything was going great and then I didn't hear from anyone. After six weeks I rang our manager and he just very clinically said to me, 'Didn't you know we have another sax player now?'"

"If there was a plan, it was Falcon's plan to make Poly a solo star," says Dean. "He was always saying she could do better if she went solo. He just wanted four boys in the background who would say nothing, who would go along with everything, which we did to a degree as we were young and it was exciting. I'd only just left school and I was very naïve. Then, when we did assert ourselves, he'd just say, 'Well we can always get a new bassist, a new drummer etc.' He was very controlling. After the first few months of being a family, he got rid of our first drummer Rich Tea, then Lora, and it was like, 'Are we next?' It was very calculating."

Adolescent Spex (left to right): Poly Styrene, Lora Logic and Paul Dean play The Man In The Moon in Chelsea, 1977; Poly takes tea at a Brighton cafe, 1977; Lora Logic shot in the same location; (inset above) the pre-Poly Mari Elliott single Silly Billy, 1976; (inset left) the band's first demo tape



Ad it up (l-r): the band's debut album is unveiled; on the bill for *Rock Against Racism*; The Day The World Turned Day-glo is released (all 1978)

First John Glyn, who'd go on to play with Wreckless Eric, then Rudi Thomson aka Steve Rudi, were drafted in to play the sax parts Logic had written. "Lora never got proper credit for those parts," says Dean. "It wasn't right," confirms Logic. "I turned my back on music after, I was so disillusioned. I went to art college but then ended up founding Essential Logic with Rich Tea."

On 20 February 1978, X-Ray Spex recorded their first of two John Peel Sessions – his producer, John Waters, was a fan. The following month they issued their second single, The Day The World Turned Day-glo. By May it had reached No 23 and the group performed on *Top Of The Pops*. "[Drummer] BP [Hurding] refused to take his hat off to go into the bar after the performance and they were refusing to let us in. Then, when he finally did, we went in and Plastic Bertrand and his people had bottles of champagne. In contrast we had a pint of beer each."

There was rivalry with their punk peers. Dean remembers a gig at the Roxy where The Slits' Ari Up tried to pull Poly's mike lead out. "Poly's sister had to have a word with her," he says. But there was also camaraderie, especially with The Clash. "They were like our older brothers," he says. Then when the group played six nights at CBGBs, The Jam, in the States at the time on their own tour, came along to the first night.

"They were in the front row with [Paul's dad and band manager] John Weller, they gave us the thumbs up," Dean says. "Being in New York, it was indescribable. It was the first time I'd been abroad, and I couldn't get over how different New York was. In the UK everything shut by 11pm. Out there everything was 24 hours. Even the TV with all its channels felt exotic. We'd sit there flicking through them all."

Dean believes the trip to New York contributed to Poly's declining mental health. "Something happened to Poly while we were there because when we got back, she had changed," he says. "People have said all sorts of things, that she took this or that – she wouldn't have done anything she didn't want to do. But she started to miss gigs and to talk about giving up the plastic way of life. Then she said she had seen a UFO. We didn't know what to think."

The night before X-Ray Spex played April 1978's *Rock Against Racism* gig at Victoria Park with The Clash, Steel Pulse and the Tom Robinson Band, she was at Johnny Rotten's house with him and his punk mates hanging out. Feeling alienated, she went upstairs and shaved her head. While it was a two-fingers-up at beauty standards, it was also an early warning sign that Poly wasn't feeling OK.

Recalls Paul Dean: "During Identity she took off her hat and it was a shock to the audience. We didn't think much about why she did it at the time, it was just Poly, something she'd do. We were young, we had no knowledge of mental health and how to deal with it."

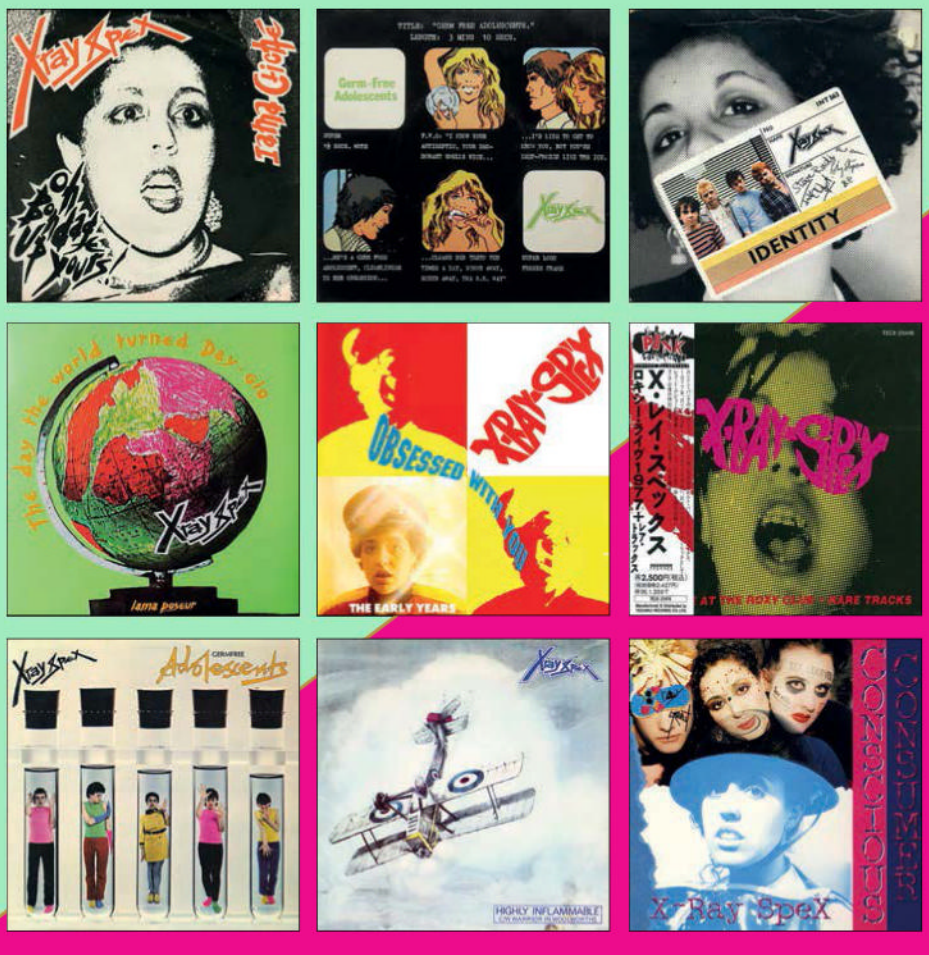
Identity became the group's third single, issued in July '78. Although partly based on Bromley contingent member Tracie O'Keefe, whom Poly saw slash her wrists at the Roxy, it's also autobiographical.

"She'd seen my grandmother getting a lot of abuse, and she had, too – a lot of that struggle is reflected in Identity," considers Celeste Bell. "But she didn't want to be a leader of a movement, she didn't go on demos, she found it quite uncool. The more she got asked about race relations and feminism, the more she pushed back. She didn't feel she had the authority to comment, she was coming at it from personal experience or from an artistic perception. She was against preachy political music, that's how she described it."

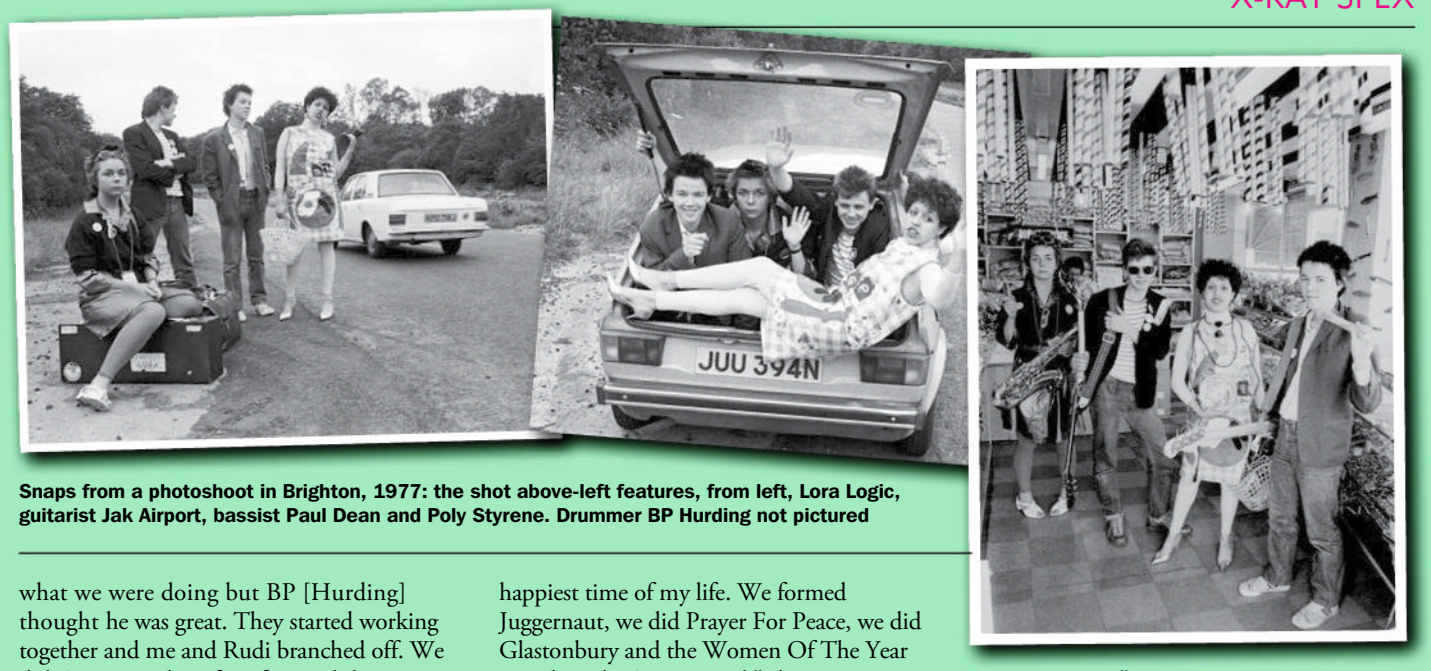
Arguably their greatest moment, it made No 24 in the UK singles chart while their fourth single, Germfree Adolescents, reached No 19 in October '78. The following month their album of the same name was released and hit the UK Top 30. After one further single, Highly Inflammable, in April '79, which only made No 45, the group split in August of that year, by which time Poly was suffering extreme mood swings.

"She was so highly intuitive and sensitive to her surroundings which was great for her writing and art but not for her health," says her daughter. "And the band lifestyle, the touring, the late nights, the alcohol, the fact she wasn't eating well… so many young people get damaged by being in a band or being famous. You have to have a lot of resilience to survive, and it pushed her over the edge." In 1991 Poly Styrene was diagnosed with bi-polar disorder.

"Poly said she didn't want to sing with us anymore and she had this idea for her own album," says Dean. "I remember us saying, can't you do both? But she said she couldn't. I think it was Falcon who said we needed to find a new singer and Sal Solo [later of Classix Nouveaux] was suggested. Me and Rudi didn't think he was right for



Photos: Ian Dickson; Poly Styrene estate



Snaps from a photoshoot in Brighton, 1977: the shot above-left features, from left, Lora Logic, guitarist Jak Airport, bassist Paul Dean and Poly Styrene. Drummer BP Hurding not pictured

what we were doing but BP [Hurding] thought he was great. They started working together and me and Rudi branched off. We did Continental Drifters first and then Agent Orange."

Poly, meanwhile, embraced the Hare Krishnas. "Joining the Hare Krishnas was partly a cry for help and partly a desire to escape the superficial world," reflects Celeste. "It was total escapism. And she had always been spiritually inclined, she was always seeking answers, she was always curious."

Lora, too, had gravitated towards the Hare Krishnas. "I'd had a meltdown while recording [1982's] *Pedigree Chum*, and I needed a change, physically, mentally, spiritually. So, I moved into the Soho Street temple and much to my dismay, after a couple of months staying there, a friend said how she'd seen Poly there. I was shocked; she was the last person I ever wanted to see again. But we came together in the temple room, and she was very warm, and soon after she moved in. She was pregnant, had separated from her husband, and she felt shelter in the community of devotee ladies. The pair of us then went to stay at Bhaktivedanta Manor in Hertfordshire, which had been gifted to the Krishnas by George Harrison, and we also lived in a third centre in Worcestershire, which had land and cows and it was simple living. Looking back, it was perhaps the happiest time of my life. We formed Juggernaut, we did Prayer For Peace, we did Glastonbury and the Women Of The Year awards at the Savoy Hotel," she says.

"HALFWAY THROUGH THERE WERE BAD VIBES. NEGATIVITY CREPT IN"

Then, in 1995, Lora got a call from Poly. "It came out of the blue," she says. "I had a three-and-a-half-year-old daughter and she rang me up and just said, 'I'm making a new album, everything is set up, all the musicians are there, do you want to stay with me in my flat and come and play sax on *Conscious Consumer*?' I was taken aback. I knew it was a risk, but I just thought, I'll jump in and if it doesn't work out I can come home again.' So, I was with Poly 24/7 for three weeks, staying with her and in the studio and we made an album. The musicians were awesome."

The album, *Conscious Consumer*, was put down in London with a line-up completed by Dean and Red Spectre (aka Kula Shaker frontman Crispian Mills). It was built on their original rebel stance: vibrant, anarchic, feminist, with songs about ecology, junk food and unity.

"I'm immensely proud of the album," says Lora. "But halfway through there were bad vibes in the mixing room and negativity towards me was creeping in. Towards the end Poly actually tried to mix all my sax parts off the record. I think she was frightened of me. I was happy being a band member, just playing my sax, and no one could upstage Poly. No one could come close to her. She was a dynamic rooster, an incredible performer."

X-Ray Spex performed one last time at The Roundhouse in 2008 with Poly leading a band featuring Dean but not Lora. "After *Conscious Consumer* she went into the mindset of seeing me as a threat again," she says. "It was completely irrational and such a shame."

For Dean, the Roundhouse gig was, "Like the early days all over again, very exciting". "It was validation for her," says Celeste, today a creative director. "She invested everything in the show, not just mentally and physically but also financially. And it all paid off. It was a very brave thing to do."

Poly's death three years later put a full stop on X-Ray Spex. "It took mum a long time to be able to look back on her work and see it in a good light but by the time she got ill, she had grown to appreciate what she had achieved and the influence she had. She was proud of her work," says Celeste.

"I have nothing but the utmost respect for what Poly achieved," says Lora who, like Dean, continues to make music. "She transcends time, and her songs are there for all generations. They speak to everyone." RC

***Conscious Consumer* is on vinyl for the first time on Do Yourself In.**

Reunited (l-r): Poly and Lora at Bhaktivedanta Manor in 1983; Poly reforms X-Ray Spex (with a teenage Crispian Mills on guitar) at Brixton Academy, 1991

Photos: Ian Dickson; Poly Styrene estate

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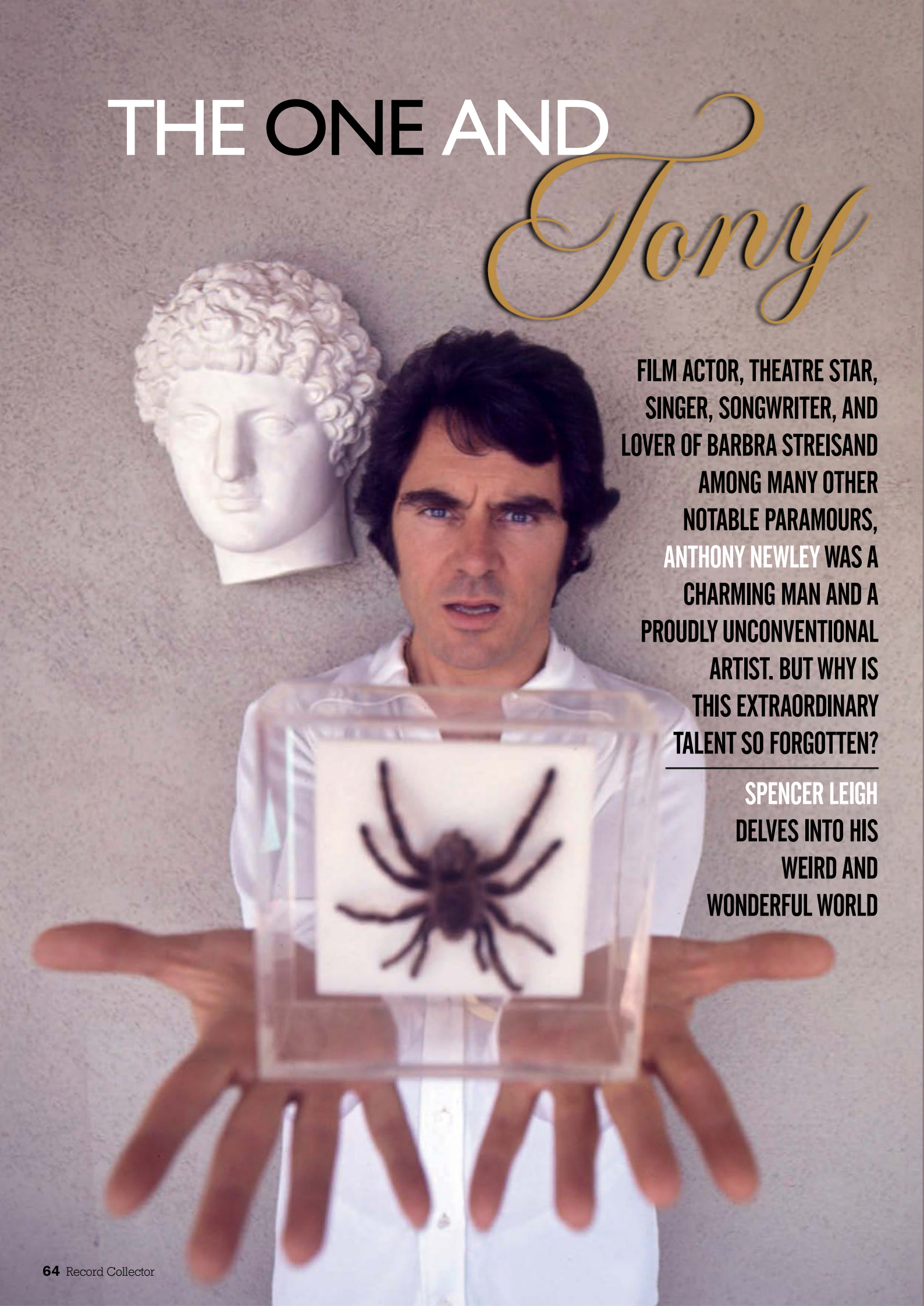


FILM ACTOR, THEATRE STAR, SINGER, SONGWRITER, AND LOVER OF BARBRA STREISAND AMONG MANY OTHER NOTABLE PARAMOURS, ANTHONY NEWLEY WAS A CHARMING MAN AND A PROUDLY UNCONVENTIONAL ARTIST. BUT WHY IS THIS EXTRAORDINARY TALENT SO FORGOTTEN?

SPENCER LEIGH DELVES INTO HIS WEIRD AND WONDERFUL WORLD

In November 2023, I read about Anthony Newley's romance with Barbra Streisand in her autobiography, *My Name Is Barbra*, and how he had written Too Much Woman about her. Then, in conversation last year with TV's Louis Theroux, Joan Collins admitted she felt humiliated about her husband parading his affairs in the 1969 film, *Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?* and it ended their marriage.

Anthony Newley died in 1999 at the age of 67 and has been largely forgotten, but maybe those remarks will renew interest in this quirky, murky writer, actor, singer and philanderer. Maybe 2023's *Wonka* film will draw viewers to the 1971 original, *Willy Wonka And The Chocolate Factory,* with its score by Newley and Leslie Bricusse, featuring The Candy Man, a US No 1 for Sammy Davis Jr.

I interviewed Anthony Newley twice: in 1986 and 1993 for BBC Radio Merseyside. But I'd never written up those interviews. That was partly because Newley largely talked about himself in the third person. I could have rephrased it but that would have lost how he spoke. I realise now it is all part of a bigger picture: he saw himself as someone assuming a guise, much like one of his "proteges", David Bowie, during his early 70s role-playing peak.

In 2007, I interviewed Leslie Bricusse in his home. That conversation also had its quirks as he referred to himself and Newley as Newberg and Brickman, the nicknames coming from their fascination for the dark films of Ingmar Bergman. In *The Seventh Seal* (1957), a knight plays a deadly game of chess with Death. (This is relevant, bear with me.) When our interview was over, we looked out of his picture window at the Thames. "Wonderful view," said Bricusse. He pulled back a little curtain and revealed a painting by James Whistler who had stood in that same spot. This emphasised the benefits of songwriting.

Anthony Newley was born in Hackney on 24 September 1931. As a child, he never knew his father, George Kirby, but was raised by his mother, Grace Newley. He was evacuated to Morecambe during the Blitz where a music hall trouper encouraged his interest in the stage. Of all the songs written about vaudeville, nothing competes with Bruce Forsyth's On The Boards in *Heironymus Merkin…,* although it is incompatible with the rest of the film. Newley's whole life is in the line, "I'd rather starve in makeup than to wake up as a clerk."

After the war, the teenager returned home and joined the Italia Conti Stage School. In 1948 he was cast as the cheeky, streetwise Artful Dodger in David Lean's *Oliver Twist*. He played that role all his life.

Newley learnt fencing and riding, but he was ill-suited to the Rank Charm School. "I remember one rather thrilling cocktail party at some chic hotel and Diana Dors and I disappeared under the grand piano. Subsequently, we became sweethearts."

Subsequently?

Newley was in the war films, *Above Us The Waves, The Cockleshell Heroes* and *Battle Of The River Plate,* as well as the TV series, *Colonel March Of Scotland Yard,* with Boris Karloff heading the Department Of Queer Complaints.

At the end of 1955. Newley joined a stripped-down, offbeat revue, *Cranks,* written by John Cranko and running in the West End for 200 performances. During a short transfer to Broadway, Newley appeared on *The Ed Sullivan Show* alongside jazz singer Annie Ross. He developed a talent for mime, admiring the French practitioner, Marcel Marceau. Less romantically, Newley was in Brixton jail for driving while disqualified but his play about prison life was never produced.

Newley married a Tiller Girl, Ann Lynn, because she was pregnant, but he had no intention of being faithful. Just before Christmas 1956, their child, Simon, was born with spina bifida and died six weeks later. How this affected Newley is hard to tell but in Streisand's biography, she says that Newley would sign letters to her, "Love, Simon".

Multi-media presence: Newley filmed singing in a TV studio in 1958; (main photo, right) Newley in Los Angeles, mid-70s

Although Newley had little interest in rock'n'roll, he starred in a film satire inspired by Elvis Presley being conscripted, *Idol On Parade*. A maudlin beat-ballad, I've Waited So Long, written by Jerry Lordan, made the Top 10. Newley's EP of songs from the film (titled *Idle On Parade* – perhaps Decca didn't get the pun) was among the Top 20 singles and so the actor had become a *bona fide* pop star.

A cover of Lloyd Price's Personality (No 6) was followed by Frankie Avalon's Why, his first No 1. "I thought Why was charming," Newley told me. "We worked very hard to get Newley sounding as innocuous as the original American performer. Frankie Avalon was one of those watered-down American teenagers who sang as if he'd only just had lessons in potty training. The trick was to get Newley as simple as that and we succeeded." Even at the time, Newley's indifference was displayed on TV. Sitting on stools with Shirley Bassey, they sang snatches of their hits and it's evident that he preferred Bassey's material.

> "DIANA DORS AND I DISAPPEARED UNDER THE GRAND PIANO. THEN WE BECAME SWEETHEARTS"

Newley's second No 1 was with Lionel Bart's Do You Mind, where Bart's finger-snapping accompanies Newley's cockney vocal. His first album, *Love Is A Now And Then Thing,* a collection of forlorn standards, was a success. An album of break-up songs was his way of telling Ann it was over.

In May 1960, Newley went on tour, starting at Liverpool Empire. He cut the ribbon to open Brian Epstein's NEMS record shop in Whitechapel. Fans crowded the street and Epstein commented that Newley was "normal, natural and without pretension", but he was wrong on all three counts. Decca hoped Newley would be the first artist to achieve a hat-trick of consecutive No 1s but the tense ballad, If She Should Come To You, an English version of a Spanish song, peaked at No 4.

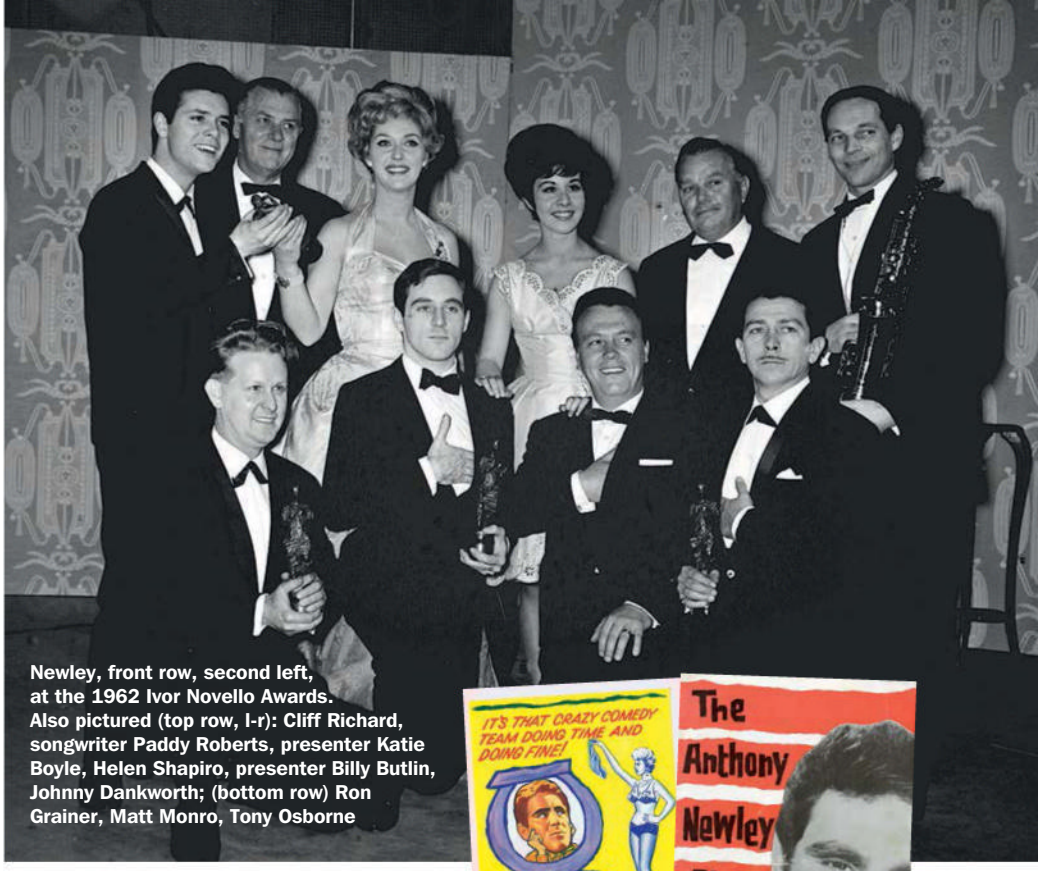
While travelling, Newley noticed a Somerset village, Gurney Slade, and using comedy scriptwriters Sid Green and Dick Hills, he directed and starred in an experimental ITV series, *The Strange World Of Gurney Slade*. As Gurney makes his way through the world, we are privy to his private thoughts, which became a familiar Newley theme. The disillusioned Gurney watches the real Tony Newley rework a folk song, Strawberry Fair. It was kept from the top by Elvis Presley's It's Now Or Never. Max Harris hit the Top 20 with the show's theme, which mutated into Bee-Bom, another Newley hit. However, the series was moved from primetime to late night as it was considered too offbeat, though it impressed a young Bowie.

Newley told me, "Cliff and Billy belonged to the rock'n'roll era, but Newley came out of another situation. I came out of *Idol On Parade* and I had always been an actor. I could be silly, and they couldn't. I sound like a Cockney kid having a good time. Newley didn't want to sound too American."

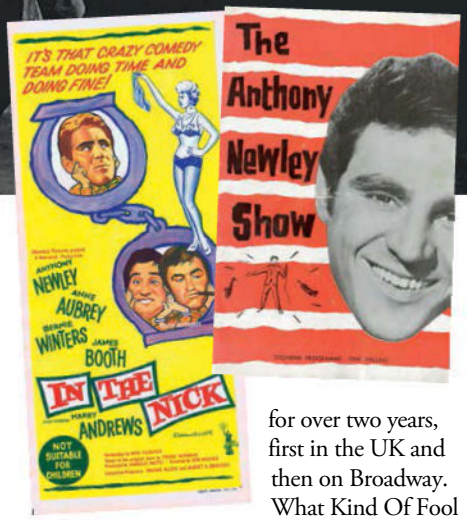
Photos: Getty

True to his thoughts, Newley updated Pop Goes The Weasel, which included a spoken explanation. When he revived it for cabaret in the US, some must have thought, "This crazy Englishman." His second Decca album, *Tony* (1961), was more diverse than his first with bizarre reworkings of Yes! We Have No Bananas and Pack Up Your Troubles. A cover of Ronnie Savoy's And The Heavens Cried was a Top 10 single but when I told Newley that I thought it was one of his best records, he said, "Mr Leigh, I feel sorry for you. Newley could never sing black music."

Bricusse, a Cambridge graduate the same age as Newley, had written a tearful ballad for him, A Boy Without A Girl. When the impresario Bernard Delfont asked Newley to star in a summer season, he requested 10 chorus girls and said he would create it with Bricusse. However, Bricusse was committed to working with the vintage comedienne, Beatrice Lillie, in New York so he joined Bricusse, who would be writing two shows simultaneously. Newley recalled, "The joy of being a recording star allowed you to do almost anything you wanted because you brought an audience with you. *Stop the World – I Want To Get Off* would never have happened otherwise."



Newley, front row, second left, at the 1962 Ivor Novello Awards. Also pictured (top row, l-r): Cliff Richard, songwriter Paddy Roberts, presenter Katie Boyle, Helen Shapiro, presenter Billy Butlin, Johnny Dankworth; (bottom row) Ron Grainer, Matt Monro, Tony Osborne



Despite the pressure, Bricusse and Newley wrote a key musical of the early 60s, *Stop the World…,* a cautionary tale about Littlechap seeking fame and fortune (Gonna Build A Mountain) and sacrificing true love for casual affairs (What Kind Of Fool Am I?). Other songs included Lumbered (rewritten by Lonnie Donegan with a sly joke about Newley), Typically English (sung by Anna Quayle and given to Bea Lillie) and Someone Nice Like You (the lyric refers to Evie, Bricusse's wife).

The play was inspired by the Seven Ages Of Man speech from *As You Like It,* which begins "all the world's a stage". Bricusse said: "In *Stop The World…,* he was influenced by Marcel Marceau, but there was always a lot of Chaplin in Newley. He had an incredibly mobile face with an endless range of wonderful expressions. He was remarkable to look at." The famed critic Kenneth Tynan didn't agree: "The evening is Mr Newley's: his the laurels, his the thorns. The verdict, I fear, is the thorns."

> "HE HAD AN INCREDIBLY MOBILE FACE WITH AN ENDLESS RANGE OF WONDERFUL EXPRESSIONS"

The production included the death of Littlechap's infant son and, with typical insensitivity, Newley invited his estranged wife to the opening. It was a modern morality play ending with Newley debating the meaning of life with God: see what I mean about Bergman?

Newley relived his son's death every night for over two years, first in the UK and then on Broadway. What Kind Of Fool Am I? was a minor success for Newley and Shirley Bassey while Matt Monro failed to push Gonna Build A Mountain up the slope. Sammy Davis was playing the West End when it opened and realised there were great songs he could record before Sinatra got to them.

Newley's infantile D-Darling, written by Bricusse, was featured in a mock documentary, *The Johnny Darling Show*, which updates *Gurney Slade* with a teen idol quitting a live show, thinking the world is about to end. He asks others about it and swaps places with a troubled psychiatrist played by John Le Mesurier.

Newley's last UK chart single was a ridiculous novelty about tinnitus, That Noise, but it could have inspired The Laughing Gnome on which Bowie does a creditable Newley. What is, "There's a starman waiting in the sky" but concentrate of Newley?

In 1962 Newley played the title role in *The Small World Of Sammy Lee*, a gangland film set in Soho. You expect the Krays to have walk on parts. Newley did well and his role is similar to Charles Aznavour's in *Tirez Sur Le Pianiste (Shoot The Pianist),* a 1960 film by François Truffaut.

Newley was divorced in 1963, partly

THE RANDY MAN
Newley on Record

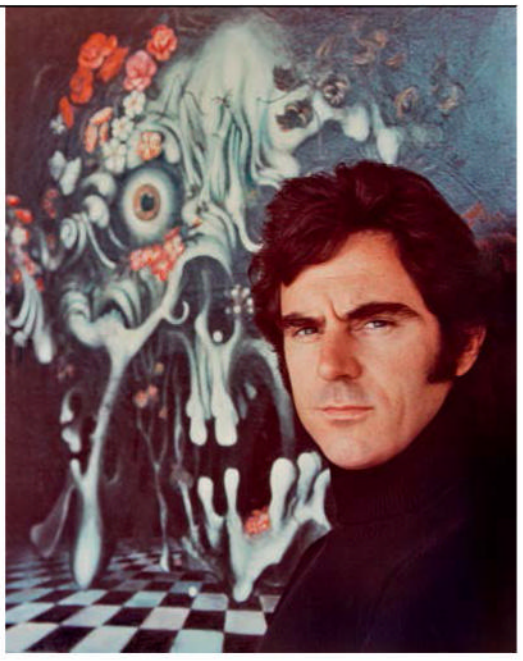
Tony
(Decca LK 4406, 1961) **£5**
It's rare to find a 1961 album where every track is different – music hall, comedy, romantic ballads and Basin Street Blues in French. Like a British Bobby Darin, Newley wants to do everything.

Stop The World – I Want To Get Off
(Original Cast LP)
(Decca LK 4408, SKL 4142, 1961) **£5**
A groundbreaking album from a groundbreaking stage show. Everyone knows the standards (What Kind Of Fool Am I, Gonna Build A Mountain) but the comedic songs are equally fine (Typically English, Lumbered).

Who Can I Turn To? (Songs From The Roar Of The Greasepaint)
(RCA Victor RD/SF 7737, 1965) **£8/10**
A lacklustre show but Newley's greatest score – who can argue with Feeling Good, On A Wonderful Day Like Today, The Joker and that MOR standard, Who Can I Turn To?

Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?
(MCA MUPS 380, 1969) **£8**
Newley's score about self-obsession. His wife, Joan Collins, is given a song about their impossible relationship, Chalk And Cheese. Even confronted by God, Newley sings I'm All I Need.

The Singer And His Songs
(United Artists UA 30162, 1978) **£5**
The Man Who Wants To Be Jacques Brel. Newley gets close to *chanson,* but he knows he's drying up: "It's not much fun when you've become your own encore."



West End goals (l-r): Newley (Joan Collins' arm around his shoulder) with Barbra Streisand at a party to celebrate *Funny Girl*'s four-month London run, 17 July 1966; in Los Angeles, 1975

prompted by the show and partly because he wished to marry the film star, Joan Collins. While the show was on Broadway, Newley was following the Profumo affair and with Collins, Bricusse and Peter Sellers, he recorded the witty *Fool Britannia* with an American audience. It was a UK Top 10 album despite many shops refusing to stock it.

In 1964 Newberg and Brickman found themselves writing a James Bond theme (Goldfinger). Newley recalled, "John Barry had a melody, and we went over to listen to it and the first three chords were [sings]… and Bricusse and I together went, 'Wider than a mile' [from Henry Mancini's similar Moon River] and he was furious about that. We all can be plagiarists, really. Bricusse and I slaved for three weeks to do that lyric as they were such short lines. We had to include a lot of information, but it was worth it as it became one of our biggest earners."

They wrote another morality play, *The Roar Of The Greasepaint – The Smell Of The Crowd*. After his long run in *Stop The World…,* Newley didn't want to appear and he chose the ultimate Littlechap, Norman Wisdom. A West End opening was cancelled following poor provincial reviews. However, American producer David Merrick told Newley to star in it himself on Broadway and it became another triumph.

Newley reflected: "The English production was not good, and we changed it for America

Photos: Getty

and Newley played the part. It ran for nine months. I'm not saying that it worked because Newley was in it, and I take my hat off to Norman for having the courage to attempt that show."

The score was exceptional: On A Wonderful Day Like Today, The Joker, Feeling Good (made famous by Nina Simone) and Tony Bennett's calling card, Who Can I Turn To. "Who Can I Turn To is a good song but self-pitying," admitted Bricusse. "I prefer What Kind Of Fool Am I, which is a very dramatic way of saying, 'I've really fucked up.'"

Horn section: Newley camps it up as Satan in *The Good Old Bad Old Days*, 1972

Moving to Hollywood, Newley made his American film début as the Irishman (!) Matthew Mugg in *Doctor Dolittle* in 1967, which had a strong Bricusse score and starred Rex Harrison. Although Newley put personal references in his work, Bricusse usually stopped him from being excessive. However, when Newley obtained finance for the *Heironymus Merkin* musical, Bricusse realised this was several steps too far. Instead, Newley wrote the score with Herbert Kretzmer, giving Kretzmer, incorrectly, the credit for all the lyrics.

The production would feature Newley, Joan Collins and their family and there would be naked girls that Newley would seduce. Newley later admitted to actual lovemaking on camera. *Playboy* called it "a zany eroto-biography". At the end of the film, Newley climbs a mountain to talk to God, but God isn't there, so he sings I'm All I Need. When I suggested that it was arrogant not to allow God to respond, Newley said it would have been more arrogant to have written what God was going to say. Touché!

"It was very self-indulgent," he admitted, "My *8½* [Fellini 1963 movie]. There were fake commercials all the way through it, but it ran so long that we had to take them out. I have a dream of recutting that film and putting them back."

Bricusse and Newley reunited for *The Good Old Bad Old Days* in 1972, in which they indulged their love of circus and clowns in a story about the conflict between God and Satan over the centuries. The title song was too old-fashioned to be relevant and the best song, The Good Things In Life, was ignored. Still, it ran for 300 performances.

The album, *Ain't It Funny,* found Newley commenting on current trends ("When does someone born to croon in June get heavy") and reflecting on groupies ("Once you tasted their delight, you don't forget it overnight"). Ah, that's what really bothers him. The reference to Sandy is to Sandy Dennis, who starred with him in *Sweet November* (1968): he tried to have a fling with her but without success.

In 1973 Newley wrote songs and produced a sleazy album, *Frankly Fiona*, for the glamour model, Fiona Richmond, which was released through *Men Only* magazine. Newley encouraged her to be as naughty as possible. Songs like Don't Do It In The Dark have not been recorded elsewhere.

Newley's third marriage was to air stewardess Dareth Rich, who suggested he should hire a private detective to find his father. George was fully aware who his son was and had kept a scrapbook of his achievements. Curiously, Newley brought his parents, George and Grace, to America and although they set up house together, they were incompatible.

While performing in Vegas, Newley's singing became even more mannered and dramatic as he was acting out lyrics like Aznavour or Brel. "The French have that tradition of story songs and it is a pity we don't," said Newley. "I am not into rock and I prefer the telling of a story with music. I love Aznavour."

"I AM NOT INTO ROCK AND I PREFER THE TELLING OF A STORY WITH MUSIC. I LOVE AZNAVOUR"

Many of Newley's later songs were in the *chanson* tradition. His vibrato came to the fore and his classic pose was with that outstretched right hand. Vegas loved him and he loved the dancing girls. Leslie Bricusse: "He had Cockney vowel sounds and he would exaggerate them. He was the most brilliant interpreter of a song that I've ever seen. He had wonderful hands and wonderful physical movements. His movements would be for the next line of the lyric and so he would be guiding you through the song."

However, the 1975 film of *Mister Quilp* was a poor man's *Oliver!* with Newley disappointing in both acting (the title role) and writing (the songs). Try the opening number, Happiness Pie, and I defy you to go further.

Far better was the 1978 album, *The Singer And His Songs,* which included a touching tribute to his songwriting friend, Howard Greenfield, who had died of AIDS, and a magnificent song for the American Comedy Awards, The Man Who Makes You Laugh, although characteristically he realises that "the funny man is me", thus remodelling The Joker. His extraordinary eyebrows have a life of their own.

After many years, and with Burt Bacharach dropping out, he completed a musical about Charlie Chaplin, but the latter's estate would not allow him to dress as Chaplin. The try-outs for *Charlie* had bad reviews and he had to accept he couldn't get it on Broadway.

In the mid-80s Newley developed cancer and had a kidney removed, but he made a good recovery. He returned to the UK for a West End revival of *Stop The World...* He was too old for the part, but he didn't deserve the poor reviews. Newley was presenting his songs the way he wanted them performed. He acted on TV, including two Noël Coward plays with Joan Collins, a run in *EastEnders* and Jimmy McGovern's *The Lakes.* For several Christmases, he starred in Bricusse's *Scrooge,* and the director Bob Tomson banned his quavering vibrato. When Tony responded, "I'm not certain Newley is comfortable with this", the director said, "But what do you think?"

His final songs suggest he was winding down: Love Songs Don't Come Easy Anymore and even The Last Song. He was thinking of the girls till the end. In Centrefold, he sings, "I know each part of you by heart, I kiss you on your centrefold."

Newley stopped the world and got off on 14 April 1999, but his influence lives on, even if it is not always consciously drawn upon.

In 2007 some reviewers thought that Johnny Depp was recycling David Bowie in *Sweeney Todd*. Look at it again: Depp is doing Anthony Newley. RC

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IT'S A LAD, LAD, LAD, LAD WORLD

Dismissed as purveyors of blokeish mediocrity, **Shed Seven** were one of the most critically derided bands of the Britpop era. Yet the York four-piece have outlasted their peers: rousing new album *A Matter Of Time* marked their 30th anniversary with a No 1 chart placing, the first of their career. Singer **Rick Witter** tells **John Earls** why he's able to laugh off "meat and potatoes" insults.

Indie music might have turned out differently had it not been for Rick Witter's biology teacher. Aged 11 in 1984, the shy youngster's family had moved from Stockport to York. Due to an admin error, Witter was placed in the second year at Huntington Secondary School, a year ahead of where he should have been for the new intake. During a lesson on birth in nature, Witter's teacher asked six children for their DOBs. When Witter rattled off 23 November 1972, the confusion led him to be belatedly dropped back down to the correct school year.

"I'd just begun to make friends in York with my classmates," Witter recalls. "Maybe I'd have seen out my schooldays in the wrong year if it wasn't for that science lesson. I'd like to thank that biology teacher. Because in the year below, I met Paul Banks and Tom Gladwin."

Initially forming a school band called Brockley Haven ("A terrible name, but so is Shed Seven," he laughs) the three classmates are still good friends. They're also still together in Shed Seven, who are this year celebrating the 30th anniversary since their debut single and album, with their sixth album, the stirring *A Matter Of Time*. When it went straight in at No 1 in January 2024, it made them the rock artist(s) with the longest gap (over 29 years) between their debut LP release and their first chart-topper.

Speaking to *RC* via Zoom from his front room in York, a decent size vinyl collection in the background stored in Ikea Kallaxes, Witter is comfortable talking about his band's place in the scheme of things. At 51, he can afford to be. In addition to their first new album in seven years, Witter, guitarist Banks and bassist Gladwin have seen Shed Seven rise above the mockery to regularly headline the arenas that eluded them during the Britpop years.

Witter accepts he didn't cope well with the success that followed a bidding war, where 10 different labels vied to sign Shed Seven in the early 90s. Polydor won, with 1994 debut *Change Giver* housing the first three of 15 consecutive Top 40 singles, a run that lasted until the band split in 2003.

"I always felt a bit of an outcast," Witter confides. "I'm quite shy. If there were 10 bands backstage at a festival, I'd feel too nervy to approach anyone. I just feared rejection and looking stupid. As the singer, I know that's mental."

Witter's anxieties were in contrast to certain of Shed Seven's peers. "Bands like Oasis were going around telling everyone they were better than you," he says with a smile. "I just don't have that mentality, which pushed me back into the shadows even more. Oasis were masters at saying ridiculous things to get on the cover of magazines. There was a pressure to keep up with that, and I retreated from it more than I should."

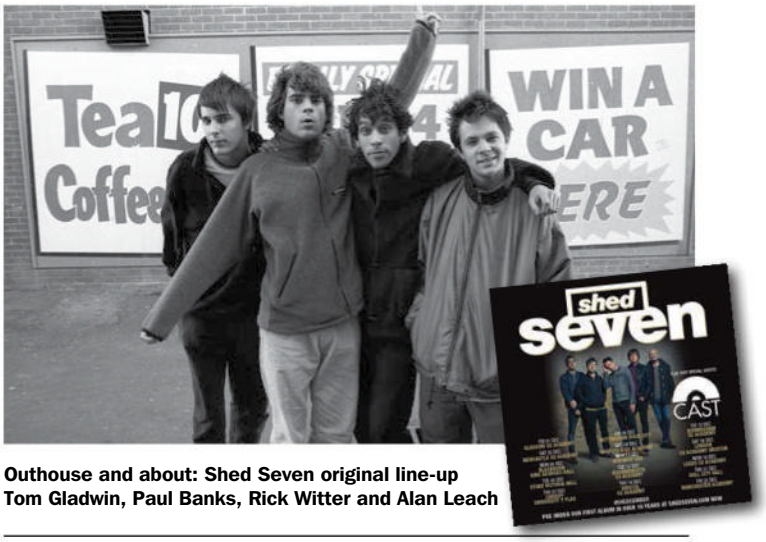
With *Change Giver* released in the same year as landmark albums such as *Definitely Maybe*, *Parklife*, *Dog Man Star* and *His'N'Hers*, those critics who had instigated that bidding war by praising Shed Seven's way with an anthemic chorus soon derided them for not being as adventurous as the era's other guitar bands. One *NME* headline infamously declared: "You can't get shitter than a thick Rick Witter".

The recipient of those sneers is even-handed in response, acknowledging: "We love to put on a great show, but we don't particularly dress up for it. We are everymen in that respect. There might be a case for journalists calling us 'meat and potatoes'. But meat and potato is still the best pie!"

Newly expanded to a five-piece, Shed Seven only began to appreciate what they do after they split up in 2003. By then, Witter's songwriting partner Banks had left, bailing in 1999. The usually ebullient Witter is, for once, hesitant in discussing what happened, but offers: "Nineties success and stimulants don't help. [But] people make mistakes and learn from them…"

The frontman is more open in detailing how the label machinations which ran alongside Banks' troubles started their slow puncture. Although third album *Let It Ride* went gold in 1998 and included Chasing Rainbows, its fourth single, Devil In Your Shoes, came closest to ending that Top 40 run, peaking at No 37. Polydor panicked and demanded a hits compilation. Initially reluctant, the band realised they'd had 12 hits by that point. Witter says: "We felt justified that we weren't re-releasing two hits and 10 fillers."

The quartet were told to write two new singles. Disco Down duly reached No 13, but... "Once it was time to release the other new song, High Hopes, Polydor said they were going to re-release Going For Gold instead," Witter recalls. "We said: 'You're really taking the piss out of our fans now.' We refused and Polydor responded: 'See you later.' High Hopes is still a staple in our shows and goes down incredibly well. Imagine if it had been a single." He pauses. "This is still a bugbear."



Outhouse and about: Shed Seven original line-up Tom Gladwin, Paul Banks, Rick Witter and Alan Leach

An old friend and additional guitarist from their pre-Polydor days, Joe Johnson, replaced Banks. Yet the -band's next label, Artful, were a poor fit: they, too, wanted hits from their flagship new signing, but lacked a major's budget to help achieve their aim. Witter confesses: "It got to the point where I was writing in the rehearsal room, worrying if a verse was catchy enough for us to go Top 10, never mind the chorus. That's the point where you think: 'We should stop doing this.'" It's probably no coincidence that the sole single from 2001's final album, *Truth Be Told,* is titled Cry For Help.

"WE MIGHT BE MEAT AND POTATOES. BUT MEAT AND POTATO IS THE BEST PIE!"

Witter launched a new band, Rick Witter And The Dukes, after Shed Seven. But he felt adrift, starting to realise the power of the band he'd taken for granted. "When we split, I was walking the streets, not knowing what to do with my life. I'd still be recognised, but I didn't know the love our songs hold for people. None of us had realised that."

Shed Seven's time apart didn't last long. They reformed "with no expectation" in 2007, Banks back in addition to Johnson. The tour sold out immediately, though Witter insists: "I thought that could have been morbid fascination. Then, when we saw people singing along to On Standby, Going For Gold, Chasing Rainbows and looking like they were having the best time – that was a revelation."

The band have played "Shedcember" tours every other Christmas since but waited a decade after reforming before a new album, 2017's *Instant Pleasures*. Solid rather than spectacular, it had been amassed from songs tried out at soundchecks, instead of a determined comeback album focus. Witter is aware of its drawbacks, stating: "It had been so long since a new album that we were testing the waters. There are some really good songs on it, and it was worth releasing, but the handbrake was still on slightly."

Photo: Getty

The tours continued, but then Johnson and founding drummer Alan Leach quit in 2021. Johnson's departure was a surprise, Leach's less so. Simply, the drummer doesn't need the money, having made a fortune through his online quiz company, SpeedQuizzing.

And yet, Witter says, "It's given us a new impetus." They recruited former Audioweb drummer Rob Maxfield and Ian Brown's keyboardist Tim Wills, deciding a proper new album was the only way to avoid stagnation.

Songwriting partners since meeting at Huntington Secondary School, Witter and Banks decided to revisit those formative days of dancing in Witter's parents' kitchen to all 13 minutes of the title track of Frankie Goes To Hollywood's *Welcome To The Pleasuredome*.

"Listening to the bands we did when we were kids has seeped into the new album," enthuses Witter. "We haven't gone: 'Let's write a song that sounds like early Duran Duran,' but there are nods to those influences in there."

Album opener Let's Go is a raucous singalong in the vein of Getting Better and She Left Me On Friday, but the Youth-produced *A Matter Of Time* soon becomes Shed Seven's most varied album, finding room for Americana in Talk Of The Town and Real Love's bouncing funk, with sinister country ballad Tripping With You an innovative highlight, closer to The Chicks than The Bluetones.

The latter is a duet with Reverend And The Makers keyboardist Laura McClure, one of three guest vocalists on the album, alongside former teenage Shed Seven fan Peter Doherty and Happy Mondays' soul siren Rowetta.

Although Clint Boon and James Taylor have guested on keyboards on previous albums, *A Matter Of Time* is the first time Shed Seven have deployed featured vocalists. "The fear of being rejected stopped us asking if anyone would be interested in collaborating before," says Witter. "Maybe now we've started getting other singers in, someone will ask *me* for a collaboration. I'd happily join someone else's record, but nobody has ever asked."

"I FELT AN OUTCAST. I ALWAYS FEARED REJECTION AND LOOKING STUPID"

Another sign, perhaps, of Shed Seven's outsider status. A happily married father of three, Witter has lived in York throughout his band's 30 years. "We weren't part of any partying scene in London," he shrugs. "We could be home in York on the train in two hours to see our friends. That was more important."

Witter likens *A Matter Of Time* to *A Maximum High*, Shed Seven's 1996 breakthrough second album, which features Getting Better and Going For Gold. Both were written in under a year, and both have the band sounding at their most confident, musically and lyrically.

A Maximum High is the only Shed Seven album to have been reissued, via a decent 3LP edition in 2021. Later-period demos compilation *One Hand Clapping*, limited to 1,000 CDs in 2005, now goes for around £50. Shed Seven are overdue a comprehensive reissue campaign but, focusing on the new album, it won't happen for the 30th anniversary.

"People always ask about reissues," Witter says. "The problem is, we keep changing record labels. It would need time and effort, because we wouldn't do it half-arsed."

Instead, to mark 30 years, Shed Seven are planning an orchestral album. To be recorded in February, it will consist of "Beatles-y arrangements, not just big, luscious strings."

With their audience having grown since their reunion, Shed Seven aren't about to slow down.

"If you're a Shed Seven fan, buckle up," Witter advises. "If you're not a fan? Hide behind a massive rock." RC

***A Matter Of Time* is on Cooking Vinyl.**

Marking *Time*: Rick Witter in 2023. (Inset): their Britpop heyday

GOING FOR GOLD DISCS

Shed Seven's best five singles

GOING FOR GOLD
(Polydor 576 214-7, 7", yellow vinyl, 1996) **£10** (from ***A Maximum High***)
Rather than yield to second album pressure, becoming a success boosted Shed Seven's confidence. Yet there's a melancholy here suggesting their biggest anthems are seeking affirmation, rather than demanding it. Their only Top 10 single, it reached No 8.

CHASING RAINBOWS
(Polydor 575 928-7, 7", gatefold sleeve, 1996) **£20** (from ***Let It Ride***)
Released just two months after On Standby, the final single from *A Maximum High*, by the end of 1996 Shed Seven were bulletproof. Sounding as massive as guitar band ballads get, it remains an instant singalong, so it's jolting to be reminded it only reached No 17.

SHE LEFT ME ON FRIDAY
(Polydor 569 540-7, 7", gatefold sleeve, 1998) **£8** (from ***Let It Ride***)
Oasis' cover of Cum On Feel The Noize means they generally get the credit, but Shed Seven were arguably Slade's real inheritors during Britpop. Throw in Ocean Pie and Getting Better, and this brilliantly rowdy racket shows there was nobody better at glam-tinged stomps.

DISCO DOWN
(Polydor 563 875-2, CD, 1999) **£8** (from ***Going For Gold: The Greatest Hits***)
File next to New Order's True Faith as great singles written specifically for hits comps. Paul Banks' slippery wah-wah riff and Alan Leach's Reni-class drumming make this perfect for the discos they're protesting against. Kylie Minogue released a song called Disco Down a year later. Coincidence? Pah.

IN ECSTASY
(Cooking Vinyl COOKLP 898, LP, yellow and red splatter vinyl, 2023) **£30** (from ***A Matter Of Time***)
An unabashed Madchester tribute, with a chorus of "stand with me in ecstasy", they just needed Rowetta to join in the chorus to complete its Happy Mondays mood. As for Tom Gladwin's elastic bass, it nods to Duran Duran.

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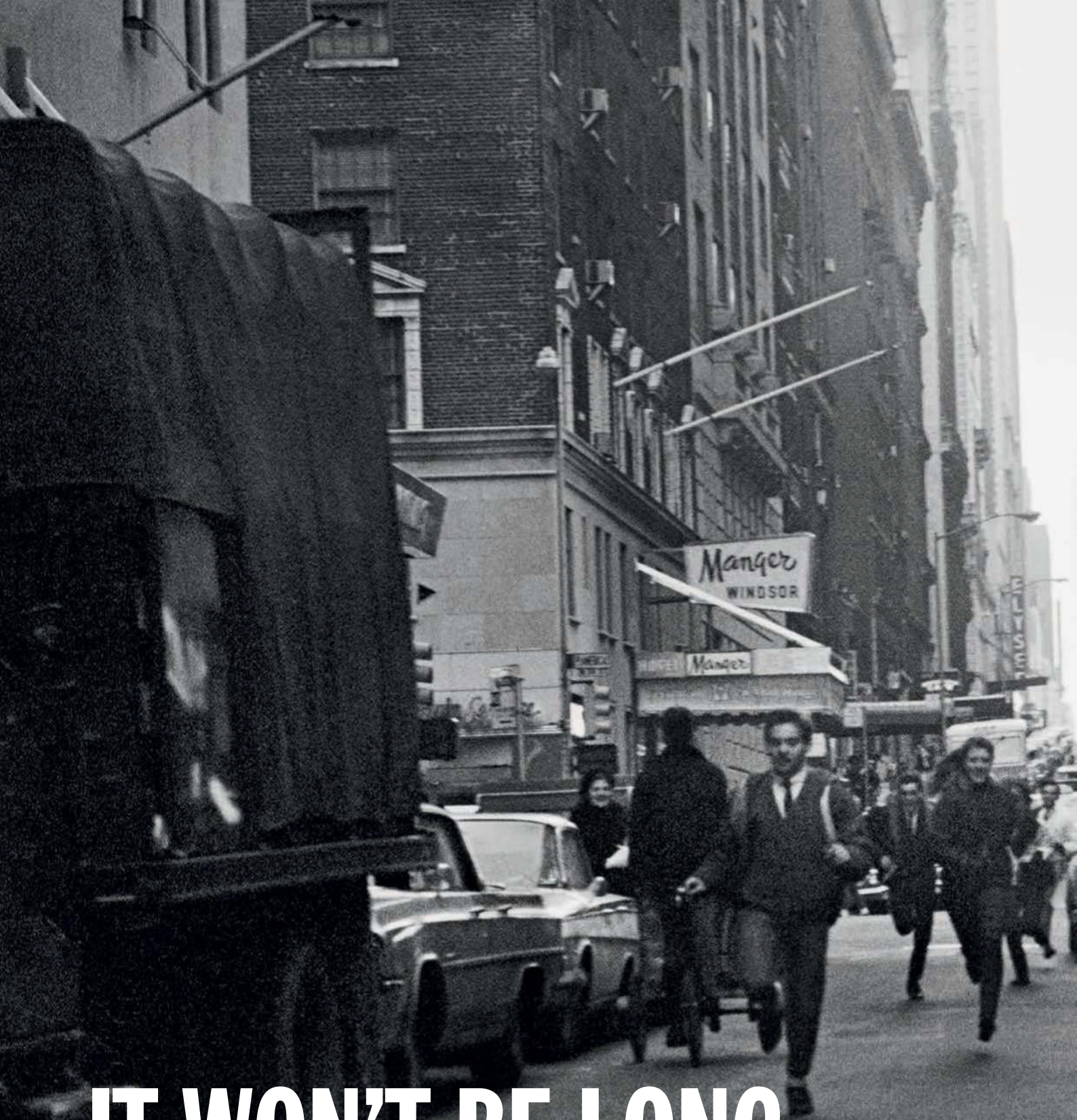
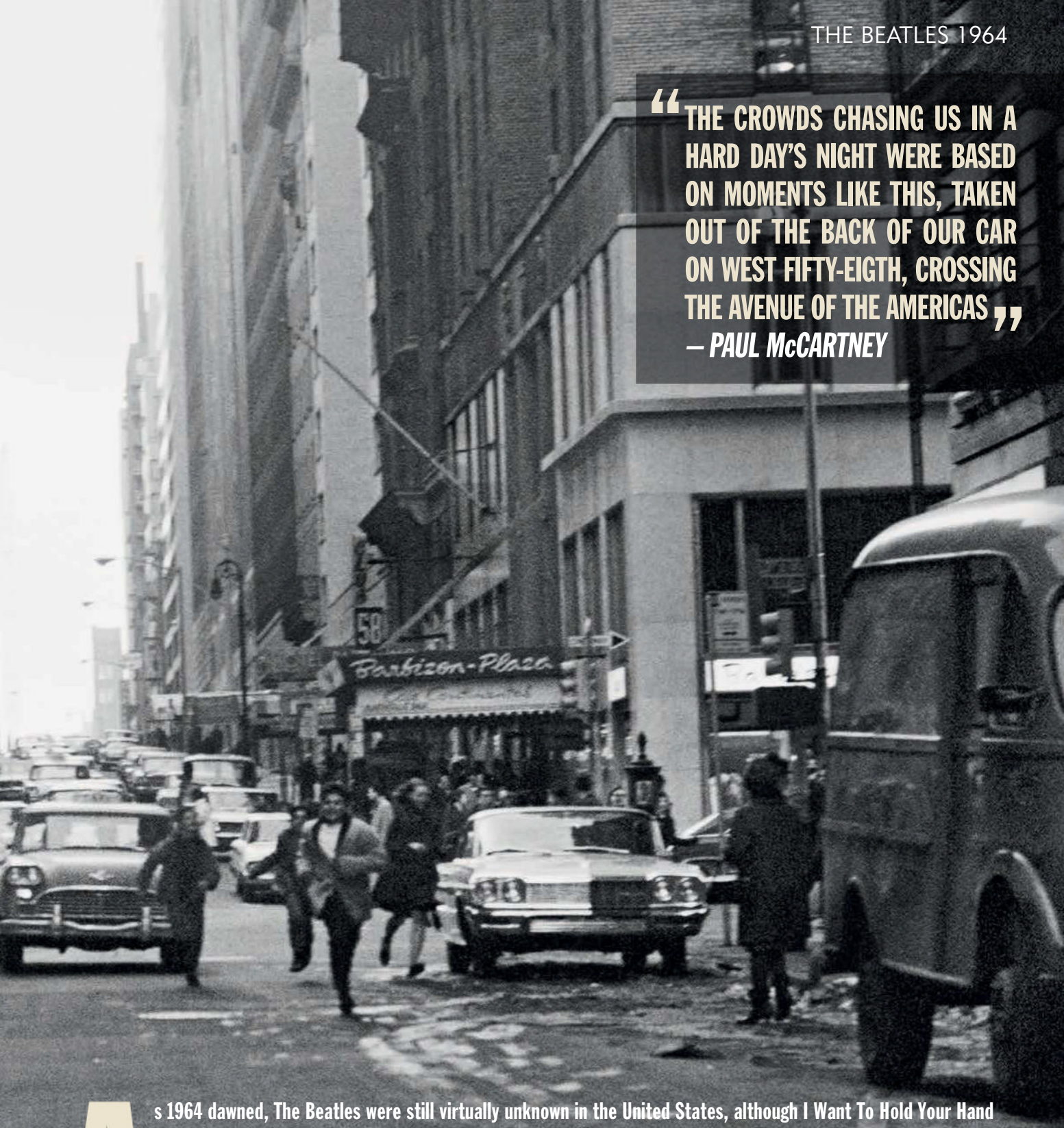


IT WON'T BE LONG
THE BEATLES IN 1964: THE FIRST 60 DAYS

By Richie Unterberger. Photography: Paul McCartney and Getty images



> "THE CROWDS CHASING US IN A HARD DAY'S NIGHT WERE BASED ON MOMENTS LIKE THIS, TAKEN OUT OF THE BACK OF OUR CAR ON WEST FIFTY-EIGTH, CROSSING THE AVENUE OF THE AMERICAS"
> *– PAUL McCARTNEY*

As 1964 dawned, The Beatles were still virtually unknown in the United States, although I Want To Hold Your Hand was picking up massive radio airplay less than a week after its American release. Two months later, they had the No 1 *and* No 2 singles on the US charts, as well as the No 1 *and* No 2 LP; they had been featured on three broadcasts of the country's most popular TV variety show, to record-setting viewerships; they'd played their first American concerts to overflow screaming crowds; and they were about to start filming their first feature-length movie, a big commercial and critical hit all over the world.

It wouldn't stop there. On 4 April, they held the top *five* positions on Billboard's singles charts, also holding onto the top two spots on the album listings. The Beatles had conquered America, and The Dave Clark Five had entered the Top 10 with Glad All Over, to be followed by dozens of other UK groups in the mid-60s. The British Invasion was underway.

How did this unprecedented, and still unrepeated, virtual takeover of the American music business happen so quickly and thoroughly? Many books have, in part or whole, tackled the subject, the best being Bruce Spizer's *The Beatles Are Coming!* On the 60th anniversary of The Beatles storming the American charts and airwaves, *RC* spotlights some of the lesser-known aspects – especially the rare recordings and films – of their first 60 days in 1964.

15 January 1964: The Beatles with singer Sylvie Vartan backstage at Paris Olympia, where they were about to begin a three-week residence; (below) Paul, George and John perusing the souvenirs on the Champs Elysees, earlier the same day. Ringo had been delayed flying in from a fog-bound LIverpool

Roy Marinell is best known for co-writing Werewolves Of London and Excitable Boy with Warren Zevon. But in 1963, he was a struggling young folk musician from Chicago, where he'd known another aspiring folkie, the teenaged Roger McGuinn. "In the first week of July in '63, I heard Please Please Me by The Beatles on the radio, driving through some obscure part of Arizona, New Mexico," he tells me. "'What is *this*?' We cranked up the volume, and thought it was black guys, to be honest. I never heard it again until the following year.

"There's two moments in music that I remember hearing. When I was a kid I heard Elvis, Heartbreak Hotel. I remember going, 'What?', jumping up, running over, and cranking that thing up." The other moment occurred on 26 December 1963, the official US release date of I Want To Your Hold Hand. Marinell could still quote the exact day.

"I was home for Christmas in Chicago, driving on Lakeshore Drive, going north, right where the Lakeshore Drive ends," he relates. "I heard I Want To Hold Your Hand. That was a turning point for me. When they hit that lick" – he mimes the growling riff George Harrison plays during the verses – "'Oh my god, what is that?' That was when it changed for everybody. Everybody starting playing Beatles songs."

That "everybody" included Roger McGuinn, who began performing Beatles tunes in his solo folk set, as the first step to merging The Beatles and Bob Dylan as leader of The Byrds.

Although most Americans were unfamiliar with The Beatles when I Want To Hold Your Hand jolted radios on Boxing Day, they weren't as totally unknown as some accounts have reported. Please Please Me spent four weeks on the chart of popular Chicago rock station WLS, peaking at No 35 back on 15 March 1963, though Vee-Jay Records, who issued the disc Stateside, misspelled the group's name as "Beattles" on the single. From Me To You briefly bubbled under the *Billboard* Top Hundred and made No 32 on top Los Angeles station KRLA's chart, but rose no higher than No 116 nationally and was outsold (though not by much) by Del Shannon's cover.

Brian Epstein arranged for She Loves You, which would break sales records in the UK (where it sold more than a million copies), to come out on Swan across the Atlantic. If anything, it fared even worse than the Vee-Jay singles. When Dick Clark spun it on the Rate-A-Record part of *American Bandstand* in September, nonplussed teens gave it a so-so 73 score.

Much of the blame for The Beatles' failure to gain ground across the Atlantic in 1963 – when they had four chart-topping singles and two No 1 LPs at home, in addition to generating fan hysteria that had never been seen anywhere – has been ascribed to Dave Dexter of Capitol Records. As the label – a much bigger power in the US business than Vee-Jay or Swan – was owned by the group's British company, EMI, it had first option of issuing the band's

Photos: Getty; © 1964 Paul McCartney

Glare of publicity: John Lennon mugs for Paul McCartney's camera (and a few others, inevitably), Paris, 15 January 1964. Inset shots below: stills from *The Jack Paar Program* on 3 January, the first US show to broadcast a clip of them

"WHEN I HEARD LENNON'S HARMONICA, I THOUGHT IT WAS THE WORST THING I'D EVER HEARD"

records in the former colonies. Dexter, in charge of licensing foreign product for Capitol, vetoed all four of The Beatles' first singles going back to Love Me Do. "When I heard Lennon playing the harmonica on this record, I thought it was the worst thing I'd ever heard," he groused in a 1988 interview with Chuck Haddix. "So, I nixed it. I didn't want any part of The Beatles."

Dexter, incidentally, would go on to reject quite a few other British Invasion hits, some even after The Beatles had become the biggest-selling act for Capitol (or anyone). He turned down Gerry & the Pacemakers, Billy J. Kramer & The Dakotas, The Swinging Blue Jeans, The Animals, and Herman's Hermits. In a 20 February 1964 memo to Capitol executive Alan Livingston, he rationalised passing on Manfred Mann "because the record sounded like something that had been made by Chess in 1951." Far from taking it as an insult, when I told this to Manfred Mann bassist Tom McGuinness, he exclaimed, "Praise indeed! I love that. I'd have that printed on the front cover of an album."

Perhaps covering his tracks, in a 1 October 1964 response to a Livingston memo, Dexter claimed that, after Swan waived rights to The Beatles, "I then somewhat hysterically started urging Livingston, [Capitol producer Voyle] Gilmore... to exert every possible pressure on EMI and Epstein. Mainly, promises of a promotional campaign." In his interview with Chuck Haddix, he added that, after getting a taste of I Want To Hold Your Hand, "I heard about four bars of that and grabbed it."

According to virtually all other sources, however, it was Beatles manager Brian Epstein who was pressuring Capitol to promote Beatles records in the US, not the other way around. Livingston specifically remembered getting urged to commit to The Beatles via a personal phone call from Epstein and agreeing to spend $40,000 promoting I Want To Hold Your Hand, a huge amount in late 1963, about the same sum as RCA had paid Sun Records for Elvis Presley's contract eight years earlier.

I Want To Hold Your Hand was well on its way to rivalling She Loves You as the UK's biggest-selling single to date upon its British release in late November, but Capitol wasn't going to issue it until 13 January. Those plans were upended when radio DJ Carroll James broadcast an import copy on Washington, DC's WWDC on 17 December, the station's phone lines immediately getting deluged with requests to play it again. Tape copies of the single sparked the same reaction on radio stations in Chicago and St. Louis, forcing Capitol to push

the release date forward a few weeks to 26 December. The day after Christmas is often considered about the worst to unveil new product, but in this case, it didn't matter. With Capitol finally fully behind them, The Beatles were unstoppable – after more than a year of the group, EMI, and Epstein butting their heads against the US record industry to little avail.

In fact, The Beatles had already started to gain some press coverage in major American magazines like *Time*, *Life*, and *Newsweek*, and some brief snippets on national TV news reports, the previous couple of months. A film clip of a full performance of She Loves You was shown on the network television show, *The Jack Paar Program,* on 3 January, igniting hunger for more from younger viewers despite some snarky comments by the host. Capitol's acquiescence to get on board helped, but Beatlemania's spread to the US was becoming inevitable.

In a time when telecommunications were far more primitive than today, The Beatles were likely only faintly aware of the uproar overseas as 1964 began. For the first 11 days of January (except 5 January), they finished their series of Christmas shows at London's Astoria Cinema, which had started on 24 December. They were playing two shows a night most evenings, but in keeping with their habitually industrious schedule, they also fit in a couple of performances elsewhere. Both were recorded and remain largely unissued, though there was only one big surprise, and that track has long been available.

On 7 January, The Beatles taped their first BBC session of the year. Although they'd done an astonishing 40 such sessions in 1963, they'd scale way back on these in 1964, and stop doing them altogether after spring 1965. While their earlier BBC dates had seen them insert a lot of covers (and one original) they'd never put on their studio LPs, by now they were sticking to more predictable selections. As their musicianship got more refined, the radio versions also varied less and less from the more familiar studio arrangements.

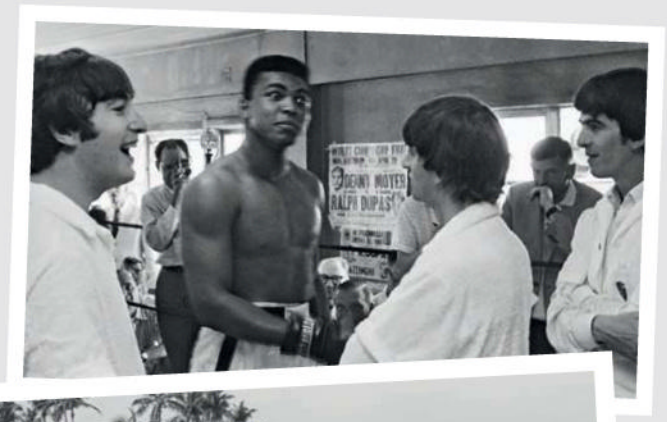
Yet the group did throw in a curveball with the Chuck Berry classic Johnny B. Goode, which they'd never attempt at EMI Studios. Alas, though The Beatles' BBC covers were usually excellent and sometimes great, this wasn't one of their better ones. It's taken at a slightly lethargic chug. John Lennon's vocal isn't among his greatest oldies interpretations, and George's lead guitar rambles a bit. It's not bad, but nothing in the order of what they did on the Beeb with Berry gems like Carol. It's not hard to hear, either, showing up on the official *Live At The BBC* comp 30 years ago.

None of the other five tracks from the 7

"ON TOP OF FIDEL WE GET THE BEATLES!"

Cold War and civil rights – The Fab Four in Florida

By Brian Ward



As National Airlines Flight 11 from New York approached Miami International Airport on 13 February 1964, Paul McCartney asked flight attendant Carol Gallagher: "Do you think anyone will be in Miami to meet us?" He need not have worried. "We thought we had America with us after the welcome at Kennedy Airport, but that was nothing to what was waiting for us at Miami," remembered George. "New York was what we expected, but we didn't feel too much emotion about it," Harrison told reporters. "But this is a rave!"

The crowd at MIA as The Beatles flew in for a second appearance on *The Ed Sullivan Show* was bigger and more boisterous than at Kennedy. Roughly 3,000 fans turned out in New York; in Miami, there may have been as many as 10,000. The *Miami Herald* reported a "riot" of "squirming, screeching, blubbering teenagers." The paper was fascinated yet shocked by this unruly "child mob... Joyfully they smashed glass… Joyfully they smashed fiberglass chairs in a concourse waiting room." Airport damage was estimated at $2,000. The vandalism, the paper ominously warned, were "symptoms of Beatlemania, a fashion of the times".

With Cuba only 100 miles away from the Florida coast and memories of the 1962 Cuban Missile Crisis still raw, the Sunshine State was on the domestic frontlines of the Cold War. "On Top of Fidel We Get Beatles!" moaned the *Herald*, its hostility towards The Beatles stoked by a recent decision by the British government to open financial and trade links to Cuba in defiance of US wishes. "Britain is an American ally but is engaged in active trade with Fidel Castro's Communist Cuba, America's enemy," raged a front-page story, knowingly placed alongside condemnations of another worrisome British export: The Beatles.

Florida teens could care less. On Sunday 16 February, 2,600 people (four times as many as attended the first *Sullivan Show*) crammed into the Napoleon Room of the Deauville Hotel in Miami Beach for the broadcast. Seventy million viewers watched The Beatles play six songs across two spellbinding sets. In Gainesville, 13-year-old Floridian Tom Petty was awestruck and inspired. He was not alone.

"It wasn't long before there were groups springing up in garages all over the place," Petty recalled. Among the first imitators to hit the record racks were The American Beetles from West Palm Beach, whose Don't Be Unkind single on Roulette was slathered with Beatles-esque "oohs" and "yeah, yeah,

January session have been released, perhaps because their sound quality, while good, isn't quite as hi-fi as it is on their 28 February BBC cuts (six of which *have* seen release, three of them different versions of songs played at this earlier date). The 7 January performances do have their merits, especially an I Wanna Be Your Man with a Bo Diddley-like rhythm and guitar reverb not on the *With The Beatles* arrangement, as well as a full non-faded ending.

There's a little more concert-like spontaneity than usual in all of the vocals, especially on All My Loving and the closing bars of Money. Roll Over Beethoven is more subdued than some of the other versions in circulation, though Harrison accentuates the bluesy bends on his solo more than usual. Their fifth and final BBC rendition of Hippy Hippy Shake has a greater boogie feel than the others, with a jubilant Paul McCartney vocal and a satisfyingly raw Harrison solo. Paul introduces it as "one that we used to do a long time ago at the Cavern", and it was the kind of obscurity The Beatles would seldom do live again, even on the BBC. For their original material had begun to surpass even the most popular staples they covered as rock'n'roll standards.

Five days later, and just a day after finishing their long series of Christmas shows, The Beatles were on TV for *Sunday Night At The London Palladium*. In keeping with the increased standardisation of their sets, all five of the songs were well known, including I Want To Hold

As Paul notes of his picture: "George looking young, handsome and relaxed. Living the life." Miami Beach, 1964; (left insets) the Fabs with Cassius Clay; Ringo on the beach

yeahs". Elsewhere in Florida, rock'n'roll Anglophilia flourished with The London Chimes, Echoes Of Carnaby Street, Limeys With London Sounds, and The Buckingham Palace Guards. On WFUN-Miami, deejay Morton "Doc" Downey started a *Liverpool Hour* show and became known as "the Liverpool Loudmouth".

After the *Sullivan Show,* faced with the unappetising prospect of returning to a bleak British winter, The Beatles extended their stay in Florida. They swam in the ocean, lounged on the beach, and tried their hand at water-skiing, snorkeling, and fishing. They took trips on high-end speedboats, visited luxurious homes, and swam in private pools made available by wealthy record company executives and local businessmen.

Thanks to Sgt Buddy Dresner, the Miami cop in charge of security, they also enjoyed a slice of southern hospitality. On Valentine's Day, they visited Dresner's suburban home for a roast beef supper prepared by Buddy's wife, Dorothy. Paul read stories with the three young Dresner children; George wore a scary rubber mask to play monsters; at mealtime Ringo thoughtfully cut up baked potatoes for the youngest kids. It was a welcome dash of normality amid the breathless frenzy of their visit.

"WE HAVE TOLD BRIAN TO FIND ANY BOOKINGS WHERE THERE IS SEGREGATION AND TO CANCEL THEM"

The Beatles were not the only icons-to-be in Miami in early 1964. The charismatic young heavyweight contender Cassius Clay, soon to become Muhammad Ali, was in town, training for his world title fight with Sonny Liston. On 18 February, the Beatles visited his 5th Street gym. "It's a bit of a giggle, isn't it?" Paul said at the time. "It was a big publicity thing," George explained later. "It was all part of being a Beatle, really, just getting lugged around and thrust into rooms full of press men taking pictures and asking questions." Still, the photo-opportunistic encounter with Ali was rich with symbolism and portents for the future. The sight of four white men horsing around with – and being dominated by – a southern black man who would soon destroy odds-on favourite Liston, abandon his "slave name", and commit himself to the Nation Of Islam, challenged traditions of racial deference and white supremacy in the South that were under attack from the civil rights movement.

When The Beatles arrived back in England, they agreed that Florida was the most exciting place they had visited. "I enjoyed the sun in Miami most of all," gushed George. Yet their Florida experiences had also increased their sensitivity to some of the darker, uglier realities that sometimes lay beneath the surface of southern sun, charm, and hospitality. In July, amid planning for return to the US, The Beatles publicly announced they would never play segregated shows. "We have told Brian [Epstein] to find out if there are any bookings where there is segregation and to cancel them," said Paul. The contract for their Autumn North American tour duly stipulated that "artists will not be required to perform before a segregated audience". As it happened, that commitment would be most seriously tested when The Beatles revisited Florida, for a gig at the Gator Bowl in Jacksonville…

Brian's book,* She Loves Y'All: The Beatles, The US South, and the Making of Modern America *will be published at the end of the year.

Photos: Getty; © 1964 Paul McCartney

The magic touchdown: the Fabs land at JFK on 7 February 1964, to a famously rapturous welcome; (below left) on arrival back at London (Heathrow) Airport on 24 Feb, more mania greets them, this time homegrown

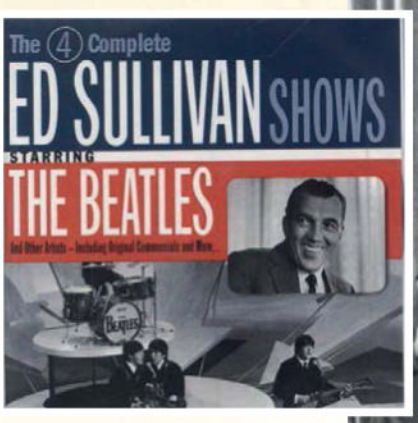
Your Hand, its B-side This Boy, All My Loving, Money, and Twist And Shout, the last two shortened – indeed, Twist and Shout would be performed minus the instrumental break, and final verse and chorus, throughout the rest of their career. Although the material was skillfully played, the surviving recording in circulation is unlikely to find official release, as it was taped off-air from the television and doesn't boast good fidelity.

The Beatles were so busy during this month it's hard to imagine they had much down time, but it's been reported that both Lennon and McCartney did some home tapes in early 1964. As the first half of January was among the few periods they weren't traveling in the first two months of the year, they might date from these two weeks or so. A 30-second snatch of World Without Love, busked by Paul on acoustic guitar, has just a verse (at the end of which his voice breaks) and a slightly brisker tempo than Peter & Gordon's cover, which would top the charts in the UK and US. Since the sound quality is also fairly poor and the rustic acoustic guitar similar, a minute-long home tape of I'll Follow The Sun might be from the same time. If so, it's puzzling there are few lyrics other than the first couplet, though a Beatles home tape of the song from 1960 has more words, some of which show up here, but not on the far more polished version they'd do for *Beatles For Sale* much later in 1964.

Yet harder to date with certainty is a lo-fi home tape of Lennon working on If I Fell with acoustic guitar and waywardly pitched vocals, though it's sometimes reported to have been recorded in early 1964. At this juncture the singer worries that his girl won't be able to stand the pain and will be sad, though the final lyric would have the singer as the pained party.

Although all but one of the five passes at the song are incomplete, it's intriguing as the sole start-to-finish one has John reaching for high notes at the end of the bridges that are almost identical to the ones connecting some of the verses in Imagine – his most famous post-Beatles composition, and one not released until a good seven years later. The end of this version wavers into some seemingly off-the-cuff vocalising with a melody identical to I Should Have Known Better, soon to (like If I Fell) be recorded for *A Hard Day's Night*. Neither bit would survive into the final arrangement of If I Fell, but it demonstrates how Lennon, like many songwriters, knew when to hold onto a good idea for future use, whether it took a few weeks or more than half a dozen years.

From 15 January to 4 February, The Beatles played two or three shows on most days at the prestigious L'Olympia in Paris, with just a couple of Tuesdays off. Sharing the bill were



Scream to screen: with the host on *The Ed Sullivan Show*, 9 February 1964; (below inset) performing live on the show, George Harrison struggling on despite battling a bout of flu

American folk-pop star Trini Lopez and French singer Sylvie Vartan, whose impact on the English-speaking world would be limited despite attempts to record in the English language in New York, Nashville, and London. With reports of I Want To Hold Your Hand rocketing to the top of the American charts and their first US visit already scheduled, invading France probably wasn't at the top of the group's priorities. Even if their attention was likely elsewhere, however, their stint at the Olympia probably wasn't as frostily received as many accounts maintain.

A good-quality tape, sometimes dated to 16 January near the beginning of their Paris jaunt, shows the band putting just as much energy into I Saw Her Standing There, Twist And Shout, Long Tall Sally, and From Me To You as they did in the UK, Sweden, and soon the US. Maybe that's a testament to their professionalism rather than eagerness to please Parisians, but the audience sure seems to be enjoying the set, with swells of applause after I Saw Her Standing There and Long Tall Sally. And there are certainly loud chants from the audience at one point, though it's hard to tell if they're chanting "Ring-O!", "Bea-tles!" or something else.

A different recording, definitely made at the evening show on 16 January and broadcast on Europe 1 radio, also shows the group in fine form in front of a receptive audience, though not one as expressive as it is on the other tape. Part of the crowd's more muted reaction to The Beatles than they'd just experienced in the UK (and soon would in the US) might simply be down to language barriers and different customs. McCartney's standard command to "clap your hands and stamp your feet" for Twist And Shout is met with near-silence, to which a characteristically unfazed Paul responds, "Well, if you don't like to join in... okay, it's called Twist And Shout!"

Interviewed in Paris by American Forces Network on 24 January, McCartney estimated British audiences to be 75 per cent female and

"I THINK THEY DON'T LET THE GIRLS OUT AT NIGHT IN FRANCE. THEY STILL HAVE TO HAVE CHAPERONES"

French counterparts 75 per cent male. "They still appreciate it, but you don't get the full noise and the atmosphere of a place," he observed. "I think they don't let the girls out at night in France," added Harrison. "Somebody said that they still have to have chaperones," accounting for the lower volume of screaming.

For listening purposes, that's actually a plus, as you can hear all the instruments and vocals loud and clear on the 16 February tape. Even Ringo Starr's deftly delicate, far-lighter-than-customary drumwork on This Boy comes across without obstruction. The response did seem strongest to rockers like Long Tall Sally, and near the beginning of their residency, Lennon had even told *Melody Maker*, "We might change the program for the Olympia tomorrow and put in some of the early rock numbers we used to do in Hamburg and the Cavern, things like Sweet Little Sixteen." If that happened, it's unfortunate those weren't caught on tape.

The Beatles were about to surpass the likes of Trini Lopez in Stateside success, but when he was asked about the group on film just before they flew to New York in February 1964, Lopez was kind in his assessment. "I hope they'll have success in America, because they're very nice boys," he told the interviewer. "They're very, very nice human beings. And they've got great talent."

About 55 years later, in the documentary *My Name Is Lopez*, Lopez offered a more pointed perspective. Once, when he was interviewed at the Olympia, he remembered, "In my dressing room… the walls were very thin… They said, 'Do you think The Beatles will be a success when they come to New York?' And I said, well, I gotta tell you the truth. I had to whisper, because I could hear everything *they* used to say in their dressing room. I'm sure they used to hear me. So, I said, 'I don't think so. In America, there is a group that I like much better than them called The Beach Boys.'"

Drumming in Lopez's band was Mickey Jones, who'd two years later be drummer for the famous 1966 world tour where Bob Dylan polarised audiences by dividing his sets into an acoustic folk half and a loud, fully electric rock one. Alongside Jones as Dylan's backup outfit were The Hawks, later to become The Band, Jones deputising for Levon Helm, who'd dropped out of The Hawks for a while. As it

Photos: Getty; © 1964 Paul McCartney

happens, Dylan would play the Olympia himself near the end of that 1966 tour. Back in early 1964, Jones took colour footage – silent, unfortunately – of The Beatles onstage at the Olympia, which can be seen in the 2002 DVD *World Tour 1966: The Home Movies*.

The Beatles wouldn't meet Dylan until a New York stop on their first coast-to-coast US tour in summer 1964, but they first heard him during their stay in the French capital. "I think Paul got the record from a French DJ," remembered Lennon in a 1974 interview with Tom Donahue of San Francisco radio station KSAN. "We were doin' a radio thing there and the guy had the record in the studio and Paul said, 'Oh, I keep hearing about this guy.' Or he'd heard it. And we took it back to the hotel and [daintily] fell in love, like," though Dylan's influence wouldn't show up on Beatles records for almost a year.

If the audiences were less than ecstatic to see The Beatles in Paris that winter, things had radically changed by the time they came back to play the Palais des Sports in the same city on 20 June 1965. As amply demonstrated by film footage (this time, fortunately, made professionally with sound, albeit in black and white) taken at the venue, Beatlemania was by then in full force in France. In January 1964, however, the big event for the group was a telegram informing them that I Want To Hold Your Hand had leaped from No 43 to No 1 on the charts of the second-biggest US music trade weekly, *Cashbox*. Around the same time, it moved from No 45 to No 3 in *Billboard*, hitting No 1 on 1 February. And even with all the excitement, The Beatles were still somehow finding time to do some writing and recording in Paris.

"WE WERE ON A RADIO THING AND THEY HAD THE [DYLAN] RECORD. PAUL SAID, 'I KEEP HEARING ABOUT THIS GUY'"

At the less impressive end of that spectrum, at some point – probably in their George V Hotel digs – McCartney sang a basic piano-and-vocal-with-acoustic guitar demo of sorts of One And One Is Two. Possibly the most obscure, and least interesting, of the Lennon-McCartney compositions donated to other artists in the mid-60s, the nursery rhymish singalong verses got just a bit more interesting and sophisticated in the more yearning bridge. Given to The Strangers with Mike Shannon – who'd never have a hit, and about whom little is known – it was one of the few such Lennon-McCartney extras to fail to make the charts while Beatlemania raged. Shannon and The Strangers gave it their best shot with a full-band Merseybeat-type attack and backup vocal harmonies, but all-out enthusiasm couldn't compensate for the song's lack of substance.

One And One Is Two was apparently actually geared for Billy J Kramer, and also made its way to fellow Liverpool Epstein clients The Fourmost, who'd had hits with a couple of Lennon-McCartney cast-offs, Hello Little Girl and I'm In Love. Yet The Fourmost didn't bite, lead guitarist Brian O'Hara disclosing to Kristofer Engelhardt in *Beatles Undercover*, "McCartney came into the studio and played bass on One And One Is Two, but there just wasn't any meat in the song and we couldn't get anywhere with it." Lennon reportedly even predicted, "Billy J is finished when he gets this song," though this characteristically sardonic witticism isn't on the demo that unofficially circulates, and Kramer would also pass on the tune.

As a far more productive musical endeavour, a 29 January session at Pathe Marconi Studios yielded three tracks, one of which would be their next No 1 single. The actual purpose was to cut German-language versions of I Want To Hold Your Hand and She Loves You. If it seems absurd to have even bothered, plenty of British and American stars remade tracks for the German market in that fashion in the mid-60s. It might have seemed

"PHENOMENAL POP GROUP"

The Beatles' North American releases

North American Beatles releases would vary in odd and intriguing ways from their original UK iterations throughout their career, from the time Vee-Jay misspelled their name as "Beattles" on Please Please Me. Some of the most interesting ones from the era of their US breakthrough include the items detailed here.

Picture sleeves for singles were far more common in the US, and as a demonstration of their belated commitment to promoting the group, Capitol put a Dezo Hoffmann picture of the collarless-suited quartet on I Want To Hold Your Hand, which used I Saw Her Standing There rather than This Boy as the B-side. It sold so many copies that the original p/s isn't exactly rare, though not so easy to find in anything near mint condition. As a quirky footnote, when the single was reissued 20 years later, Paul McCartney's cigarette was airbrushed out of the image.

Although their first Capitol LP, *Meet The Beatles!*, had a very similar cover to their second British album, *With The Beatles*, the slogan, "The First Album by England's Phenomenal Pop Group" served as the subtitle. While the track selection duplicated nine of the songs from *With The Beatles*, both sides of their fifth British 45 (I Want To Hold Your Hand and This Boy) were added, and all of the covers besides Till There Was You omitted (though they'd soon find US release on *The Beatles' Second Album*). In a licensing kink, I Saw Her Standing There, which had been on their British debut longplayer *Please Please Me*, was also added.

It's been reported Capitol wanted to emphasise The Beatles' songwriting, and hence their then-exotic Englishness, at the expense of their fine interpretations of American rock and soul classics. *Meet The Beatles!* is still a great listen anyway, and the original US stereo and mono mixes were reissued on CD in 2004 as part of the *Capitol Albums, Volume 1* box.

Meet The Beatles!, contrary to its subtitle, wasn't their first album. *Please Please Me* was, and Vee-Jay rushed out all but two of its 14 songs in January on *Introducing The Beatles*. Confusingly, this was quickly replaced by an edition substituting Please Please Me and Ask Me Why for Love Me Do and P.S. I Love You, owing to a publishing rights issue. While the back cover of *Meet The Beatles!* had a reasonably informative sleeve-note, *Introducing The Beatles* was assembled so quickly that the first and rarest editions simply reproduced miniature covers of 25 other Vee Jay LPs on the back, or had an entirely blank rear sleeve.

At a time when The Beatles' image was changing with furious speed, the January 1963 cover pic was already terribly outdated. Photographer Angus McBean recalled the session to the authors of *The Beatles' London* as "a gangling group of four young men in mole-colored velveteen performing suits of terrible cut. I took a dreadful picture of them, which is best forgotten." It was far from forgotten, as it would be seen by millions of Americans when *Introducing The Beatles* made No 2 in the US.

Vee-Jay missed an opportunity for squeezing another hit out of their brief stewardship of their early recordings when it put From Me To You on the B-side of their reissue of the Please Please Me single. The picture sleeve simply reused the same Angus McBean photo, while Swan's picture sleeve for She Loves You opted for the oft-reproduced photo of the collarless-suited Beatles where George's arm is extended toward Ringo – the very same picture found on the back of *Meet The Beatles!*, taken by Dezo Hofmann in April 1963 at the same session that

Frosty reception: Paul, John and Ringo pose for the cameras in a wintry Central Park, New York, 9 February 1964

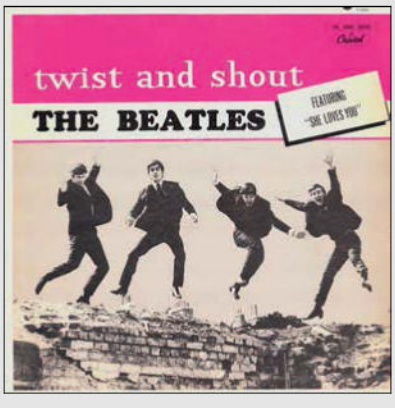
yielded the photo on the I Want To Hold Your Hand single.

Far rarer is the 7" radio station promo EP with I Want To Hold Your Hand, It Won't Be Long, This Boy, and – by far the most interesting – an "open-end interview" allowing DJs to ask questions with pre-recorded answers by John, Paul, George, and Ringo. Now easily heard online if you don't want to shell out for the scarce original vinyl, the light-hearted conversation covers pretty routine ground. But it does include Lennon's oft-stated "man on a flaming pie" explanation of how The Beatles got their name, and the disclosure that they'd soon be making a film, though they don't seem to know much about it. "It should be released in the States about the end of the year," speculates George (actually it came out in the US in mid-August). "With no title, and no songs and no script," laughs John.

Capitol Records were a little quicker off the mark with the group in Canada, where She Loves You became a hit by the end of 1963. Capitol of Canada's *Twist And Shout* LP, also issued in January 1964, largely replicated *Please Please Me*, but replaced Misery and I Saw Her Standing There with From Me To You and She Loves You, using the same leaping-on-a-wall Fiona Adams photo that adorned the UK *Twist And Shout* EP.

A Canadian-only Capitol single of All My Loving had a picture sleeve duplicating the image on the US 45 of I Want To Hold Your Hand. Backed with This Boy, it generated enough sales in the US as an import to peak at No 45, although both cuts were already available for American listeners on *Meet The Beatles!* Capitol's Canadian branch also exercised enough independence to issue Roll Over Beethoven and Please Mr Postman on a single in December 1963. Such was the demand for Beatles product south of the border at a time when both tracks had yet to find US release that the single reached No 68 on *Billboard* as a Canadian import.

And such was Roll Over Beethoven's popularity – maybe in part because The Beatles used it to open their US concerts – that Capitol considered releasing it as the American follow-up to I Want To Hold Your Hand. George Martin successfully lobbied for Capitol to follow the UK schedule and put out Can't Buy Me Love, which gave the label its second chart-topping American Beatles single. Capitol did get around to putting out Roll Over Beethoven as an oldies 45 in October 1965, with Misery (by then otherwise unavailable in the US) on the flip – though, with inexcusable sloppiness, the first notes of Misery's opening piano trill were chopped off.



ridiculous to The Beatles, who blew off the recording date until an irate George Martin confronted them in their hotel. Maybe they were in better humour by the time they got down to business in the studio, as heard over the closing credits to the *Anthology* DVD documentary, when a nine-second snippet of one take of Sie Liebt Dich breaks down in giggles.

Such was the efficiency with which the task was completed that they had time to record Can't Buy Me Love. As the first three takes – all in unofficial circulation for many years – demonstrate, the song was in rather rough shape as they commenced recording, with an uncomfortable higher key, clunky guitar solo, and uncertainly voiced lyrics. The gist of it can be heard on *Anthology 1*, which edits a guitar solo from take 1 into take 2. It was in rousing, polished condition by the end of the session, however, though perhaps with a little help from a friend.

"They'd recorded the backing track in Paris, and there was something funny with the tape," Beatles engineer Geoff Emerick told me in his *RC* interview in 2006. "There was like a dropout on the tape. You could sort of hear the cymbal coming and going in the equalisation in the top end. So just for that one bar or couple of bars, [early Beatles engineer] Norman Smith just put a couple of little... we just overdubbed a little cymbal across it, just to cover the dropout, basically. It wasn't a huge, big drum thing that he did. He just tried to cover the top end disappearing off the tape."

Although Komm, Gib Mir Deine Hand wasn't available in the UK for a long time, it did make Capitol's 1964 US LP, *Something New*. Sie Liebt Dich didn't find UK release for a long time either but would – probably to the shock of everyone involved, if you had told them when it was recorded in Paris – make the US Top 100 a few months later, peaking at No 97. For such was the demand for Beatles product in the US by springtime that Swan issued it as a single, having already seen the sole hit it had American rights to, She Loves You, belatedly make No 1 Stateside in the wake of I Want To Hold Your Hand.

The Beatles' first US visit, commencing with their touchdown to thousands of screaming fans at New York's JFK airport on 7 February, has been extensively documented. The Maysles Brothers even filmed a documentary at the time, *What's Happening: The Beatles In The USA*. Much discussed was the length of their hair, which was revolutionary for early 1964, though hardly shocking just a couple years later. In an interview at LA's Whisky a Go Go around late summer 1966, Jefferson Airplane singer Marty Balin even claimed, "The first time they did *The Ed Sullivan Show*, it was in their contract, they had to cut their hair."

Less discussed is the actual music The Beatles made on three episodes of *The Ed Sullivan Show*, and at their handful of concerts in Washington, DC and New York. You can hear the first song about 70 million viewers saw on the 9 February *Ed Sullivan* broadcast, All My Loving, on *Anthology 1*. Especially considering the scale of the occasion and the considerable screaming from teenagers in Manhattan's Studio 50, The Beatles performed with the dynamic poise that seemed to have become second nature to them a year and a half into their recording career. George came down with the flu upon landing and roadie Neil Aspinall had to stand in when they blocked positions at a rehearsal, but fortunately The Beatles' real guitarist made the show, though he was visibly still recovering.

The audio circulated on bootlegs many years before the official release of the Sullivan shows on DVD, and though the sound quality's good, The Beatles had to hurdle an obstacle unpublicised at the time. "Finally, when they got a balance between the instruments and the vocals, they marked on the boards by the control, and then everybody broke for lunch," Harrison revealed in a 1977 *Crawdaddy* interview. "Then we came back to tape the show and the cleaners had been round and polished all the marks off the board." Rehearsals were taped, incidentally, though they've never circulated if they've survived, and are probably nearly identical to the performances that were aired.

As an unusual feature of the five songs on the first episode broadcast (also including Till There Was You, She Loves You, I Want To Hold Your Hand, and I Saw Her Standing There), these happened to spotlight McCartney's singing so strongly that some onlookers might have assumed he was the leader. Although he shared lead vocals on She

Giant steps: suited and booted at Carnegie Hall, New York, before their Lincoln Day performance at the hallowed venue, 12 February 1964

Loves You and I Want To Hold Your Hand with Lennon, John's voice was underamped and didn't take leads of his own, though that would be fixed for the next broadcast (actually taped earlier on 9 February and aired on 23 February) with Twist And Shout.

It was Paul's turn to be undermiked when they did I Saw Her Standing There in a segment filmed in Miami's Deauville Hotel on 16 February, John's harmonies almost submerging McCartney's lead. That performance did give them a chance to present a couple of songs (This Boy and From Me To You) not included in their previous Sullivan sets, and in some ways it has the best fidelity of the three Sullivan stints, as there's less screaming and Starr's drums were better recorded.

The 2003 DVD, *The Four Complete Historic Ed Sullivan Shows Featuring The Beatles,* has *all* of their 1964 appearances and the sole occasion on which they again performed on the programme (on 14 August 1965, broadcast on 12 September of that year). It also includes the entire episodes, mixing the likes of comedians (among them, Morecambe & Wise), Cab Calloway, and Acker Bilk with the star attractions. Future Monkee Davy Jones can even be seen in a spot featuring the cast of *Oliver!* So, there's no need to track down unofficial iterations of The Beatles' audio.

Yet the DVD doesn't have a 16 February Miami rehearsal, in front of a highly audible audience, that wasn't broadcast, though the video's long done the collector rounds. Featuring the same six numbers they'd perform on the actual Miami broadcast, it was actually fortunate this *wasn't* aired, since McCartney's microphone cut out almost entirely on I Saw Her Standing There, leaving Lennon's occasional harmonies as the only vocals. Even when Paul's mic was fixed, John's was notably louder for the whole show. The problems were largely fixed for the broadcast, including the height of Lennon's mike, which was so low he almost had to squat to reach it for She Loves You.

LENNON SLURS, "SHUT UP WHILE HE'S TALKIN'" WHEN MCCARTNEY'S INTRO IS INTERRUPTED BY SCREAMS

While the rehearsal performances (sound quality aside) are essentially similar to those on the broadcast, one wonders if John was taking more liberties with his between-song patter than he would have on official airtime. He slurs "shut up while he's talkin'" when McCartney's intro to I Want To Hold Your Hand is interrupted by screams. More controversially, he then goes into his "cripple" imitation, making a distorted face and crooked leg kick when Paul urges, as he habitually did in Beatlemania concerts, the crowd to clap their hands and stamp their feet. McCartney does give Lennon a disapproving look and shake of the head, also perhaps part of a routine that had virtually become scripted by 1964. Even by the laxer standards of 60s years ago, however, this bit might have been considered too offensive for US television.

The best film of The Beatles in performance on their first trip to the US – and, arguably, the best Beatles concert film ever, despite some sonic deficiencies – was made not for network television, but by CBS for a closed-circuit TV broadcast at their first proper American concert on 11 February in Washington, DC. It features their full-length 12-song set, including three tunes (Roll Over Beethoven, I Wanna Be Your Man, and Long Tall Sally) they didn't play on the Sullivan shows. Had it not been for these, we wouldn't have any film from the US trip of George or Ringo on lead vocals, as they took on Roll Over Beethoven and I Wanna Be Your Man respectively.

When The Beatles left London just a few days earlier with the knowledge that I Want To Hold Your Hand was No 1 across the Atlantic, they nonetheless might have felt it could have taken at least a little while for young American fans to scream as wildly for them as they did back home. If anything, the crowd at the Washington Coliseum screamed yet louder. Since the group were in a boxing ring, they rotated their setup every few songs so everyone had at least a few minutes of being able to see

Photos: Getty; © 1964 Paul McCartney

The Beatles head-on, Starr actually moving the drum kit himself at times.

When they opened with Roll Over Beethoven, Harrison's singing could hardly be heard owing to an out-of-commission microphone. An unfazed George simply moved over a bit to a better mike near the end of the first verse without betraying any frustration or missing a beat. Such foul-ups didn't stop there, and Ringo could hardly be heard at all when he took his Starr turn for I Wanna Be Your Man on an out-of-order mike.

There's almost a newsreel flavour to the film, which, though eminently watchable, is dark and grainy with flickers, boasts just a few functional camera angles, and couldn't have the relative clarity and better instrumental balance of the Sullivan shows. "I was part of the crew, hauling cable and setting up camera positions, but primarily setting up microphones and audio cables," remembers Steve White. "We couldn't hear the director over the crowd. We couldn't hear The Beatles. It was put together quickly and felt more like a wrestling remote. In [a] shot of the ring/stage, notice the cameraman is trying to press the headset to his ears to block out some of the crowd noise."

Despite the daunting and sometimes almost amateur-like conditions, the band delivered a tremendously exciting set. Adrenaline might have understandably sped up the usual tempos, especially in Please Please Me and Till There Was You. Yet in no other film do you see The Beatles as audibly pleased and happy at their reception. After the first verse of This Boy is met with a swell of screams, some of them turn back in apparent surprise to see where the noise is coming from; during All My Loving, John seems to glance at Ringo to share his marvel at the hysteria.

All My Loving itself is a highlight as Paul and George step to their microphones at precisely the right time to pick up their harmonised vocals after the instrumental break. While Lennon usually got more quips in during their onstage announcements than the others, McCartney offers a good one in his intro for Please Please Me, which had come out more than a year earlier in the UK and would soon be dropped from their live set: "This song was released in America, it didn't do anything. It was released later again, and... well, it's doing something, you know?" That even got a big onstage laugh from John himself.

While parts of the film have been used in numerous documentaries, this inexplicably hasn't come out in its entirety on home video formats. iTunes issued it as part of the digital *Beatles Box Set* in 2010 and made it available separately in 2019. That still marks its only official release, though many fans would prefer it as a physical product rather than a download.

Had things worked out differently, there might have been a more professional audio-only recording – and even official release – of performances from the far more famous concerts The Beatles gave just a day later. On the evening of 12 February, they played two shows at New York's fabled Carnegie Hall. Capitol Records – now as eager to Capitol-ise on the group as it was indifferent to their American prospects just a few months earlier – intended to record both sets for a live LP.

Flagging spirits: preparing the US charm offensive in front of the Stars and Stripes, February 1964

"WE COULDN'T HEAR THE DIRECTOR OVER THE CROWD. WE COULDN'T HEAR THE BEATLES"

On 29 January, a Capitol press release announced that "Voyle Glimore, Artists & Repertoire Vice President for Capitol said he would fly to New York and personally record the Carnegie Hall concerts. The resulting album – to be titled 'The Beatles At Carnegie Hall' – will probably be issued in April". Permission was granted by Brian Epstein and concert promoter Sid Bernstein, with Carnegie Hall to be paid a munificent $300 to record the event and another $500 to use the phrase "recorded at Carnegie Hall" on the album cover.

Ultimately and sadly, the concerts weren't taped by Capitol, apparently because of objections by the American Federation Of Musicians, though the label would record performances by The Beatles (some eventually issued) at the Hollywood Bowl in 1964 and 1965. If the AFM's goal was to curtail a British Invasion that would seriously cut into concert and record sale revenues by US artists, they were seriously unsuccessful. The Beatles would remain the most popular musical act in the world throughout the rest of the decade, and dozens of other British rockers would follow to score tons of American hits, often touring the continent to huge audiences.

Although they performed one of their Ed Sullivan spots in Miami, most of their week in Florida was an actual and, by this time, rare holiday for the Beatles (see panel). Just three days after returning to London, they were back at EMI starting to work on their third album, much of which would be used on the soundtrack to the film that shared the LP's name, *A Hard Day's Night*. From 25 February to 1 March, they finished about half the album and two tracks from their upcoming *Long Tall Sally* EP. Many years later, early takes of You Can't Do That and And I Love Her showed up on *Anthology 1*, Harrison already putting the electric 12-string Rickenbacker he'd acquired in the US to use. He even plays it on the solo of this earlier, more rock-oriented arrangement of And I Love Her, though he'd work out a more appropriate Mediterranean-flavoured riff for the final version.

Considering the whirlwind of the previous two months, and the pressure to record material for a movie they'd start to film in just a week, it's kind of insane they also fitted in a nine-song BBC radio session on 28 February (broadcast on 30 March). Six of the tracks appear on *Live At The BBC* (though From Us To You, a rewording of From Me To You, is edited), and perhaps much more of this session than the 7 January one was given official release owing to its superior sound quality. Five of the songs were the only Beatles performances that were kept in the main BBC Sound Archive (and then on a vinyl disc, not an original tape), at a time when most such recordings weren't preserved.

By this time. The Beatles were both featuring fewer and fewer surprise selections in their BBC sessions and varying less and less from both their studio versions and previous BBC performances of the songs. This did mark the first time You Can't Do That was played outside of EMI, and maybe Lennon's slight slip on the lyric of the first line (where he has something to tell instead of say) is why a later BBC take from 14 July was chosen for *On Air – Live At The BBC Volume 2*. It's a shame no otherwise commercially unavailable 1964 BBC sessions, or for that matter other unreleased material from the year, have been officially issued online, as iTunes did for *The Beatles Bootleg Recordings 1963*.

As March began, however, The Beatles had other things on their mind than preparing more creative sets for their BBC sessions, which were dwindling in number anyway. On 2 March, they began filming *A Hard Day's Night*, another key stepping stone to taking their popularity and influence to a yet higher, unprecedented level… RC

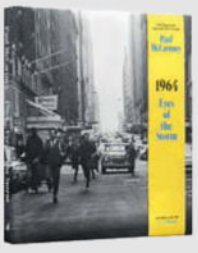
Photo: Getty

From me to you: McCartney's shot of photographers in Central Park. New York, February 1964; (below left) John and George. Paris, January 1964; (bottom) self-portraits in a mirror, also during the Paris residency

1964: Eyes Of The Storm, Photographs and Reflections by Paul McCartney, *is available now via Penguin Press. After travelling from the National Portrait Gallery in London to Norfolk, Virginia, the Chrysler Museum of Art is currently presenting* Paul McCartney Photographs 1963-64: Eyes Of The Storm *until April 7, 2024. The Brooklyn Museum will present* Paul McCartney Photographs 1963–64: Eyes Of The Storm *on view from May 3–August 18, 2024. www.paulmccartney.com*

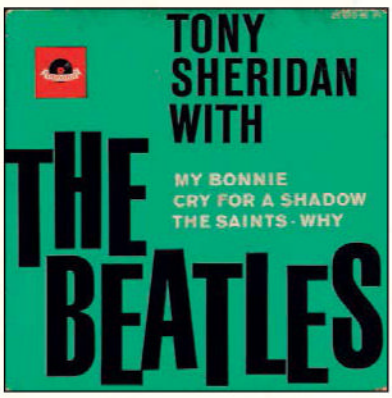
"MILLIONS OF EYES WERE UPON US"

What makes *Eyes Of The Storm* different to countless Beatles books about their first trip to America, is that it is penned and photographed by An Actual Beatle. In 1963, Paul McCartney acquired a 35mm Pentax camera, and proceeded, like many an enthusiatic amateur then, to capture all that went on around him. But unlike other happy snappers, he was a participant in an unparallelled cultural phenomenon. At the very epicentre of the whirlwind, McCartney's pictures offer an intimacy unseen in even the very best Fab photos to date with their most trusted photographers. Starting in December 1963, as Beatlemania broke out in the UK, *Eyes Of The Storm* concludes in Florida – the only section in colour. In just three months, it seemed as if the whole world transitioned from black and white. "We four guys from Liverpool couldn't possibly realise then the implications of what we were doing," McCartney writes in his foreword. Fifty years on, it *still* seems that, in this part of their story, nothing is real.



Photos: © 1964 Paul McCartney

Eyes Of The Storm text: Daryl Easlea



THE BEATLES: 1964 – A SELECTED DISCOGRAPHY

By John "ny Moondog" Coleman

The year 1964 was a huge leap forward for the Fab Four. This was the year they further exploded into the UK mainstream and 'invaded' the US. Parlophone Records couldn't cope with demand and there were further 'contact pressings' by non-EMI companies. The first two UK Beatles singles were issued again, and Polydor Records cashed in, big time, by making Tony Sheridan and The Beatles recordings available on 7", EP and LP.

SINGLES

(The following singles have "The Parlophone Co. Ltd." in either upper or lower case & "Recording first published 1964" label text with "Sold In The UK…" unless otherwise stated)

64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", first pressing with "The Parlophone Co. Ltd" in upper case, Type 1 sleeve) **£20**
64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", first pressing, label variation with "The Parlophone Co. Ltd" in upper case, but "NCB" added after "Northern Songs") **£20**
64 Parlophone R 5160 **A Hard Day's Night/Things We Said Today** (7", first pressing in Type 1B sleeve) **£20**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", first pressing with "The Parlophone Co. Ltd" in upper case, Type 1B sleeve) **£20**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", first pressing label variation, different "Northern Songs NCB" layout and "Recording first published 1964" below Matrix number) **£20**
64 Parlophone R 5084 **I Want To Hold Your Hand/This Boy** (7", second pressing) **£60**
64 Parlophone R 4949 **Love Me Do/P.S. I Love You** (7", third pressing black label with "The Parlophone Co. Ltd" in upper case, matrix suffixed with 1N' indicating 'Ringo on drums and no tambourine' version) **£80**
*(NB. This version of **Love Me Do** has "The Parlophone Co. Ltd." and "Recording first published 1962" and "Sold In The UK…" label text)*
64 Parlophone R 4983 **Please Please Me/Ask Me Why** (7", fourth pressing with "The Parlophone Co. Ltd" in upper/lower case, and "Sold In The UK" label text) **£80**

SINGLES: CONTRACT PRESSINGS

Such was the demand for Beatles recordings in the 1960s that non-EMI companies were contracted to press batches of records for Parlophone. In 1964, demand was so strong that more than one company was contacted to press batches simultaneously. Subtle differences indicated the origin of these contract pressings.

64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", Oriole pressing) **£25**
64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", Oriole pressing with solid centre) **£250**
64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", Pye contract pressing with solid centre, side 1 matrix 7XE 17657-1N) **£100**
64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", Pye contract pressing label variation with 'NCB" out of alignment with the "N" and "S" of "Northern Songs") **£100**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", Pye pressing) **£25**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", Pye pressing, solid centre, no double band recess, with 'NCB" out of alignment with the "N" and "S" of "Northern Songs") **£200**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", CBS pressing) **£25**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", Decca pressing) **£25**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", Oriole pressing, solid centre, double band recess middle of label) **£300**

EPs: 1964

(With 'The Parlophone Co. Ltd.' & 'Recording first published 1964' label text with 'Sold In The UK…' unless otherwise stated)

64 Parlophone GEP 8891 **ALL MY LOVING** (7", EP, first pressing without "Sold in the UK…" label text) **£35**
64 Parlophone GEP 8891 **ALL MY LOVING** (7", EP, second pressing, with "Sold in the UK…" label text) **£25**
64 Parlophone GEP 8899 **GOLDEN DISCS** (Unreleased, 2 x 1-sided test pressings (matrices: 7TCE-1N & 7TCE-1N & 1 set of label proofs only; price does not include labels) **£2,500**
64 Parlophone GEP 8913 **LONG TALL SALLY** (7", EP, first pressing) **£30**
64 Parlophone GEP 8920 **EXTRACTS FROM THE FILM "A HARD DAY'S NIGHT"** (7", EP, first pressing) **£40**
64 Parlophone GEP 8924 **EXTRACTS FROM THE ALBUM "A HARD DAY'S NIGHT"** (7", EP, first pressing) **£45**
64 Parlophone GEP 8882 **TWIST AND SHOUT** (7", EP, second pressing) **£12**

SINGLES: POLYDOR RECORDINGS

(All have push-out centres & orange labels)

64 Polydor NH 52275 **Cry For A Shadow (A-side credited to 'Beatles')/ TONY SHERIDAN & THE BEATLES: Why (Can't You Love Me Again)** (7", 'scroll' label, with "Made In England" text) **£50**
64 Polydor NH 52317 **Ain't She Sweet (A-side as 'The Beatles, vocal: John Lennon')/If You Love Me, Baby (B-side credited to The Beatles with Tony Sheridan, vocal)** (7", 1st pressing, 'scroll' label, with "Made In England" text) **£45**
64 Polydor NH 52317 **Ain't She Sweet/If You Love Me Baby** (7", 2nd pressing, red label, with "Made In England" text) **£20**
64 Polydor NH 52906 **Sweet Georgia Brown/Nobody's Child** (7", German import only, unissued in UK) **£40**

SINGLES: POLYDOR EPS

64 Polydor EPH 21 610 **TONY SHERIDAN WITH THE BEATLES** (7", EP, first pressing, German import in UK p/s, orange 'scroll' label; Ask Me Why songwriting credit as "Sheridan" or "Sheridan-Crompton") **£125**
64 Polydor EPH 21 610 **TONY SHERIDAN WITH THE BEATLES** (7", EP, second pressing, German import in UK p/s, red label; Ask Me Why songwriting credit as "Sheridan" or "Sheridan-Crompton") **£50**

ALBUMS

64 Parlophone PCS 3042 **PLEASE PLEASE ME** (LP, sixth pressing, with "The Parlophone Co. Ltd." & "Recording first published 1963" & "Sold In The UK…" label text. G & L sleeve, with large "stereo" on front cover, stereo) **£80**
64 Parlophone PMC 1230 **A HARD DAY'S NIGHT** (LP, first pressing, G & L or E. J. Day sleeve, mid-sized "mono" on front cover; mono) **£100**
64 Parlophone PCS 3058 **A HARD DAY'S NIGHT** (LP, first pressing, G & L or E. J. Day sleeve, mid-sized "stereo" on front cover; stereo) **£250**
(First Pressings of A HARD DAY'S NIGHT have 'The Parlophone Co. Ltd." & "Sold In The UK…' label text)

64 Parlophone PMC 1240 **BEATLES FOR SALE** (LP, first pressing, G & L gatefold sleeve, with visible flaps inside gatefold sleeve, with outline "mono" on front cover; mono) **£100**
64 Parlophone PCS 3062 **BEATLES FOR SALE** (LP, first pressing, G & L gatefold sleeve, with visible flaps inside gatefold, with outline "stereo" on front cover; stereo) **£200**
(First Pressings of BEATLES FOR SALE have 'The Parlophone Co. Ltd.' & 'Sold In The UK…' rim text with flipback sleeves)

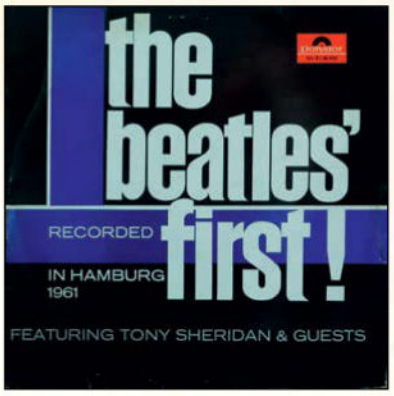
LPs: POLYDOR RECORDINGS

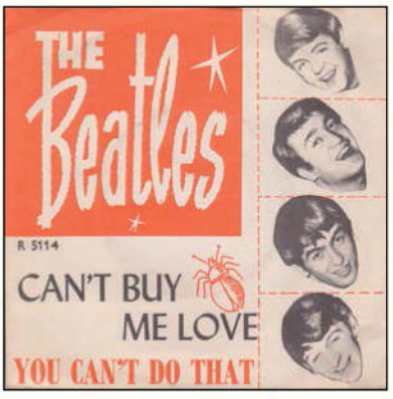
64 Polydor Hi-Fi 46 432 **THE BEATLES' FIRST** (LP, purple/black sleeve, German only, unissued in UK) **£100**
64 Polydor LP 45 900 **LES BEATLES'** (LP, French 'Wig Cover' issue, flipback sleeve, orange label) **£300**

A SELECTION OF RARITIES, PROMOS AND CURIOS

64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", UK demo, red 'A' on A side) **£1,200**
64 Emidisc R5114 **Can't Buy Me Love** (1-sided Emidisc acetate) **£2,200**
64 Pye Group **Can't Buy Me Love/You Can't Do That** (7", Pye Group 45 RPM acetate) **£1,200**
64 Capitol 1194 **Can't Buy Me Love** (US, Capitol 1-sided 45 RPM 7" audiodiscs acetate) **£1,000**
64 Capitol 5150 **Can't Buy Me Love/You Can't Do That** (7", US picture sleeve, inner) **£800**
64 Parlophone R 5114 **Can't Buy Me Love/You Can't Do That** (7", Norway issue with unique picture sleeve) **£400**
64 Parlophone PCS 3042 **A HARD DAY'S NIGHT** (2 x 1-sided Test Pressings, printed Parlophone black text on white labels, matrix and stampers of Test Pressing Side 1: XEX 481-3 N & 1 G and blank Side 2: LPFB 2. Matrix and stampers of Test Pressing Side 2, XEX 482-3 N & 1 G and the blank Side 2, LPFB 2) **£4,000**
64 Parlophone R 5160 **A Hard Day's Night/Things We Said Today** (7", demo copy, red "A" on both sides, "Urgent, Top Pop, Listen Now promo die-cut sleeve) **£2,700**
64 Parlophone R 5200 **I Feel Fine/She's A Woman** (7", demo single, existence unconfirmed) **0**
64 Dick James TEM 1687/8 **I Feel Fine/She's A Woman** (7", 2-sided 45 RPM Dick James Music Acetate) **£1,000**
64 Capitol X45085 **I Feel Fine/She's A Woman** (USA 2-sided, 8" acetate, different mixes from release) **£600**
64 Parlophone LMEP 1193 **I FEEL FINE EP: I Feel Fine/Kansas City/She's A Woman/I'm A Loser** (7" EP, Portugal issue, unique picture sleeve) **£120**
64 Odeon DSOL 66.046 **I Feel Fine/She's A Woman** (7", Pakistan pressing, manufactured by the Gramophone Company of Pakistan, generic sleeve) **£110**
64 Odeon - GEOS 225 **I FEEL FINE: I Feel Fine/Baby It's You/She's A Woman/It Won't Be Long** (7" EP, Norway issue with unique picture sleeve) **£1,800**
64 Capitol 5327 **I Feel Fine/She's A Woman** (7", US Holiday Inn promo sleeve) **£300**
64 Odeon DSOL 66.046 **I Feel Fine/She's A Woman** (7", Spanish issue, green Odeon label, unique picture sleeve) **£150**
64 Parlophone 5200 **I Feel Fine/She's A Woman** (7", Norway issue in unique picture sleeve, red Parlophone label) **£110**
64 Parlophone LMEP 1193 **I FEEL FINE EP: I Feel Fine/Kansas City/She's A Woman/I'm A Loser** (7" EP, Portugal issue, unique picture sleeve) **£120**
64 Odeon DSOL 66.046 **I Feel Fine/She's A Woman** (7", Pakistan pressing, manufactured by the Gramophone Company of Pakistan, generic sleeve **£110**
64 United Artists SP-2359 **UNITED ARTISTS PRESENTS: THE BEATLES IN A HARD DAY'S NIGHT** (US, 2-sided 12" film promo, 30 min 'Open End' interview disc with music, 'Audiodiscs' sleeve) **£1,800**
64 United Artists UAL 3366 **A HARD DAY'S NIGHT** (US, white label promo LP, black text, mono **£1,000**
64 United Artists UAL T-90828 **A HARD DAY'S NIGHT** (US LP, Capitol Record Club Issue, red sleeve, mono) **£700**
64 United Artists UAS 6366 **A HARD DAY'S NIGHT** (US LP, 1st pressing, stereo) **£200**
64 United Artists UAS 3366 **A HARD DAY'S NIGHT** (US LP, 1st pressing, mono) **£200**
64 Emidisc **A HARD DAY'S NIGHT** (UK, 2-sided 14-track Acetate, mono) **£1,800**
64 Odeon FOS 20.050 **A Hard Day's Night/Things We Said Today** (French export jukebox editon 7" generic EMI/Pathe Marconi sleeve) **£350**
64 Parlophone R 5160 **A Hard Day's Night/Things We Said Today** (India, 78 RPM 10", red label) **£800**
64 United Artists SP-2357 **A Hard Day's Night** (7" one-sided, US "Theatre Lobby Spot 45", inc. music track and talk about the film, record plays continuously and automatically) **£700**
64 Odeon NCO-300938 **I Should Have Known Better/A Hard Day's Night/Things We Said Today** (Columbia, 78 RPM 10") **£400**
64 Parlophone PAL-60197 **A Hard Day's Night/Things We Said Today** (Philippines, 78 RPM 10", orange label) **£600**
64 Odeon OP-7123 **A HARD DAY'S NIGHT** (LP, Japanese 1st pressing, red vinyl, flipback sleeve, inserts, obi strip) **£1,000**
64 Parlophone PMCQ 31504 **A HARD DAY'S NIGHT** (LP, Spanish 1st pressing, red and silver label, mono) **£400**
64 Parlophone PAL-60161 **Can't Buy Me Love/You Can't Do That** (Philippines, 78 RPM 10", orange label) **£800**
64 Parlophone PAL-60161 **Can't Buy Me Love/You Can't Do That** (India, 78 RPM 10", red label) **£800**
64 Capitol 5050 **Can't Buy Me Love** (US, 1-sided 10" acetate, 45 RPM) **£400**
64 Parlophone PMC 1240 **BEATLES FOR SALE** (UK LP, white label test pressing, black text, mono) **£2,200**
64 Parlophone PMC 1240 **BEATLES FOR SALE** (UK 12" EMI acetate black text, mono) **£2,000**
64 Capitol VJ SEP-214 **BEATLES FOR SALE** (LP, US 1st Issue, mono) **£800**
64 Parlophone PMC 1240 **BEATLES FOR SALE** (LP, Norway, lilac Parlophone labels, inner, mono) **£200**
64 Parlophone PCS 3062 **BEATLES FOR SALE** (LP, Denmark, purple Parlophone labels, inner, stereo) **£200**
64 Odeon SMO 983790 **BEATLES FOR SALE** (Swiss export LP, yellow labels, stereo) **£800**
64 Odeon SMO 983790 **BEATLES FOR SALE** (Swiss export LP, red lettering on white labels, stereo) **£400**
64 Parlophone PMCJ 1240 **BEATLES FOR SALE** (South Africa, 12" acetate, black lettering on white label) **£800**
64 Parlophone R 5200 **She's A Woman** (7", 1 sided Parlophone test pressing, 45 RPM, black text) **£1,200**
64 Parlophone PCS 3062 **BEATLES FOR SALE** (LP, Egypt heavy vinyl pressing, red label, "manufactured under licence by SONO CAIRO in U.A.R" (United Arab Republic) UK Sleeve) **£800**
64 Parlophone GEP 8882 **TWIST AND SHOUT EP** (7" 1-sided white Parlophone label test pressing feat: Twist and Shout/A Taste Of Honey on one side only, black text) **£1,050**
64 Parlophone GEP 8930 **A HARD DAYS NIGHT EP** (7" 1-sided white Parlophone label test pressing feat: If I Fell/I Should Have Known Better on one side only, black text) **£1,050**
64 Parlophone DP 562 **If I Fell/Tell Me Why** (7", first pressing, export single without "Sold In The UK…" label text) **£100**
64 Lyntone LYN 757 **Another Beatles Christmas Record** (7", flexidisc, p/s with gatefold newsletter insert **£100**
64 Capitol 72144 **All My Loving/This Boy** (7", Canada issue, generic sleeve) **£8**
64 Capitol 72144 **All My Loving/This Boy** (7", 'Unofficial' US picture sleeve for export single to Canada) **£20**
64 Capitol T-6054 **TWIST AND SHOUT** (LP, Canada only compilation, inner, mono) **£50**
64 Capitol 5112 **I Want To Hold Your Hand/I Saw Her Standing There** (7", WMCA Radio Promo p/s) **£50**
64 Swan S-4182 **Die Beatles: Sie Liebt Dich (She Loves You)/The Beatles: I'll Get You** (7", US, generic sleeve, inc. German language version of She Loves You) **£20**
64 Swan S-4182 **Die Beatles: Sie Liebt Dich (She Loves You)/The Beatles: I'll Get You** (7", US, promo, black text) **£600**
64 Musart D928 **THE BEATLES VOL. 3** (LP, Mexico, selection from first three LPs) **£250**

With thanks to Pete Nash





From The Vaults

Reissues, remasters and compilations

Laying Down The Lore

Influential, ground-breaking and charming: one of the most important UK debut albums of all time.

By Daryl Easlea

Martin Carthy

Martin Carthy

★★★★★

Topic TTSLP 005 (LP)

Few albums from 1965 sound as if they could have been made in the past year; Martin Carthy's debut is one of them. Recorded simply and effectively at London's Philips studio, it captured Carthy's live act at that moment, alone, and on six of the album's 14 tracks, accompanied by the fiddle and mandolin of Dave Swarbrick. Although both men would later play key roles in the electrification of the genre, this album captures the acoustic 'folk scare', as Carthy calls it, at its UK peak, before 'rock' had fully been appended to it. It's a misconception to think that this catalogue was well-known at the time – it was the scrupulous inquisitiveness of Carthy and his peers, influenced by revivalists Bert Lloyd and Sam Larner, digging deep into the traditional songs found by Cecil Sharp and held at the English Folk And Dance Society in Camden. While Bob Dylan and Joan Baez had been doing similar with authentic US material, this album was among the first to take the songs from the oral tradition of the British Isles and present them to new audiences.

For example, opener High Germany had its origins in the 1400s, and had been passed down; the universal story of a couple being separated by war, sung in less than two-and-a-half-minutes. Scottish ballad The Trees They Do Grow High paints a vivid picture of a doomed arranged marriage. The Two Magicians, with its mixture of fairytale, fantasy and lust (surely that's folk in a nutshell?) is a solo vocal and fiddle tour de force. Sovay is another standout – Swarbrick and Carthy work harmoniously on this tale of a woman who tests her suitor by becoming a highwayman and robbing him. Carthy feels today that he couldn't better his version of the Irish ballad The Wind That Shakes The Barley. Taking the rebel song from the late 1700s, Carthy's plaintive delivery makes this history sound relevant in the era of Vietnam.

Springhill Mine Disaster is one of the few contemporaneous numbers, written a handful of years earlier by Peggy Seeger and Ewan MacColl about the seismic activity that killed 75 miners in Nova Scotia in 1958, emphasising quite how important the medium was to carry the news. Scarborough Fair remains the album's most (in)famous track – Carthy's arrangement of the 19th-century song was heard and copied by Paul Simon, then attempting to make his name on the burgeoning UK folk scene.

Carthy's take on it – which he himself had adapted from Seeger and MacColl – has an understandable earthiness not evident on Simon and Garfunkel's. Not only that, Bob Dylan amended Carthy's version for his own Girl From The North Country.

These are the true airs of these isles, highlighting beliefs of togetherness, socialism, and fairness. Given that Carthy was 24 at the time of recording, he imbues the songs with a great narrator's authority. While many of his peers have either sold out or checked out, Martin Carthy remains true to his original mission, of spreading the word of traditional folk; his debut – reissued as part of Topic's 85th anniversary celebrations – is still the most potent of his slender solo catalogue. No collection should be without it.

Q&A

Folk hero Martin Carthy casts his mind back to the mid-60s…

Although your debut album is reissued here as part of Topic's Topic Treasure series, it was originally released on Fontana. How did you get signed to such a well-known 60s pop label?
Because of the folk boom at the time, people like Fontana decided to move in. I was the male soloist, Julie Felix the female and The Spinners were the group. They covered as many of the bases as they could. I think they used it as a tax write off. I didn't mind that at all. I had a five-year contract and brought out six albums.

You recorded at Philips Studio in Stanhope Place, didn't you?
That's right. My producer was a fellow called Terry Brown. I didn't know who he was. I found out later on that he'd been a top bebop trumpeter in his time; a smashing bloke.

Did you ever encounter Fontana's label head Jack Baverstock?
I liked him. He obviously thought I was a bit of a fool. At one point he played me something lukewarm, a nice enough pop record of the day and said, "That's a folk song." I said it wasn't. He said it was, and if I didn't record it, there would be no contract. I told him if that was the case, I'd walk away. I was ever so holy at the time. And I got the gig.

Was there a door at Fontana where Dave Dee, Dozy, Beaky, Mick and Tich and the like went through, and all the folk artists went around the back?
I remember when they were signed, but I never met any of them. The only one I ever met was Kiki Dee; she was lovely and a bloody good singer.

I think it's fascinating because you were so focused and believed in folk, people think you never had any interaction with other music whatsoever.
Well, exactly. We were all Beatles nuts, because they were absolutely great. I thought Please Please Me was one of the best things I'd ever heard. We all used to look forward to their next releases.

Their sound was unique, as is yours; many people are in your space but few do it just like you.
I suppose so. I realised much later on, that what I really loved was the guitar. When my first album came out, I'd learned a whole lot of songs before that I never recorded until I could play them. I always remembered those songs and I was determined I was going to sing them one day. It was because I was potty about the guitar. Still am.

What made you choose folk and not beat?
In 1958, I saw Sam Larner, a Yarmouth fisherman. I was completely blown away by what he could do. The music was totally different from anything I'd ever imagined. This was a real challenge, and I walked away determined that this was the line I was going to follow because it was in his blood still at the age of 82. And he was just so excited at the idea of singing to all these people.

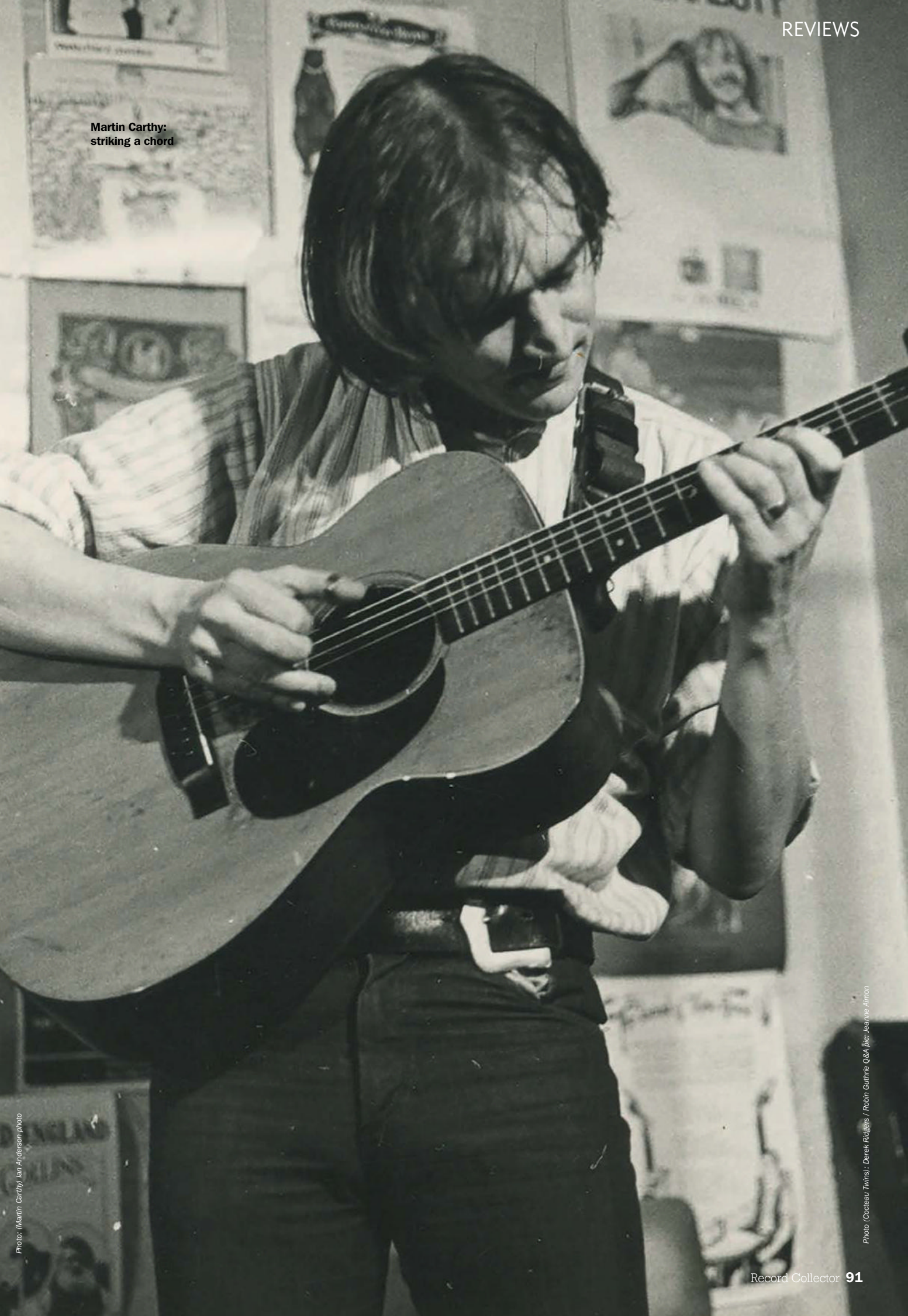
> "If I hear it now, I think I sing far too fast"

How do you feel about the album today?
If I hear it now, I think I sing far too fast; but at that time, you sang fast. I think every one of those songs was a cracker, and some of them I sang really well. The Wind That Shakes The Barley. I think by today's standards, that's pretty bloody good. I really loved that song, and I should have learned more from it. But I didn't. I was too busy!

Where were you on that pallet on the cover?
By the Thames, right next door to the Cannon Street railway bridge. The second album picture was taken at the same time, where I'm leaning against that bridge. It was all docklands then.

So there you are, 24 years old, looking out across London, the world at your feet . . .
It was the river that was at my feet – and lots of Thames mud!

As told to Daryl Easlea



Martin Carthy: striking a chord

Photo: (Martin Carthy) Ian Anderson photo

Photo (Cocteau Twins): Derek Ridgers / Robin Guthrie Q&A pic: Jeanne Almon

JAZZ COLLECTOR

By Charles Waring

In April 1957, saxophonist **JOHN COLTRANE** experienced both the worst and best of times. The month began badly with him being fired from the Miles Davis Quintet for his drug addiction – a watershed event that would make the saxophonist take stock of his life and initiate a personal as well as creative rebirth – but ended on a brighter note with Prestige Records offering him his first solo contract. His debut session for the label was ***The Cats*** (★★★★ **Craft Recordings**), an all-star session on which he was jointly credited alongside pianist **TOMMY FLANAGAN** (who would later play on Coltrane's Atlantic debut *Giant Steps*), trumpeter **IDREES SULIEMAN**, and guitarist **KENNY BURRELL**. Impeccably mastered by Kevin Gray for a long-overdue vinyl release as part of Craft's *Original Jazz Classics series*, *The Cats* is undoubtedly an overlooked jewel in Trane's back catalogue. Highlights of this enjoyable, high-quality release include the fast-swinging opener, Minor Mishap, the hard bop-style Tommy's Time, and the Caribbean-flavoured Eclypso, all solid Flanagan originals.

Now considered the go-to man for optimum-quality vinyl mastering, Kevin Gray of Cohearent Audio must be working round the clock given the number of jazz reissues he's worked on recently. His renown for stunning audio clarity is why New Land, a highly regarded London-based reissue label, hired him to oversee ***Jazz Contrasts*** (★★★★ **New Land**), a 1957 outing by trumpeter **KENNY DORHAM** featuring saxophonist supreme **SONNY ROLLINS**. It's a 24-carat hard bop session where the two hornblowers, both in scintillating form, are supported by pianist Hank Jones, bassist Oscar Pettiford, and bebop drum maven Max Roach.

Gray's genius for freshening up and breathing new life into time-ravaged old master tapes is also apparent on a more obscure jazz record, **THE JOHN WRIGHT TRIO**'s ***Nice 'N' Tasty*** (★★★★ **New Land**), a forgotten gem first issued by the Prestige label in 1960. Originally from Kentucky and raised in Chicago, Wright's recording career blossomed briefly in the early 60s before economic necessity saw him become a librarian in the Windy City's Cook County Jail in the 80s and 90s. Wright's engaging hard bop style is imbued with pronounced gospel music leanings, especially in his own compositions.

Better known than Wright but still an unfamiliar name to many is the Tennessee ivory tickler **PHINEAS NEWBORN, JR**, a jaw-droppingly virtuosic pianist who fused Bud Powell's bebop argot with Oscar Peterson's ostentatious pianistic pyrotechnics. 1962's ***A World Of Piano!*** (★★★★★ **Contemporary/ Craft Recordings**) was the first of four albums for Lester Koenig's Contemporary label and now gets the audiophile vinyl treatment thanks to Bernie Grundman's AAA mastering. A dynamic showcase, the album finds Newborn leading two different trios, including one comprising Miles Davis alumni, bassist Paul Chambers, and drummer, Philly Joe Jones, who help light up the album's killer cut: a driving, percussion-powered retread of Dizzy Gillespie's Latin classic Manteca.

Piano jazz to die for.

Also from Tennessee, tenor saxophonist **CHARLES LLOYD**, a pupil of Newborn's, continues to impress at 85. His latest album, ***The Sky Will Still Be There Tomorrow*** (★★★★ **Blue Note**) is an expansive affair that finds the Memphis-born jazz mystic backed by a stellar rhythm section comprising pianist Jason Moran, bassist Larry Grenadier, and drummer Brian Blade. Highlights include the angular Monk's Dance and a haunting ballad called Ghost Of Lady Day, both heartfelt homages to jazz icons who deeply impacted Lloyd's music.

Lloyd formerly recorded for ECM, the iconic German label home to the British saxophonist **JOHN SURMAN** since 1979. Six years after his last album, the 79-year-old Devon-born reed maestro releases ***Words Unspoken*** (★★★★ **ECM**), his 21st long-player for Manfred Eicher's label. A quartet session, it's comprised of impressionistic tone poems that range from the lively Pebble Dance to the more meditative textures of Graviola, highlighting Rob Waring's mesmerising vibraphone and Rob Luft's lyrical guitar.

More deeply atmospheric and ruminative is ***Touch Of Time*** (★★★ **ECM**) by Norwegian trumpeter **ARVE HENRIKSEN**, noted for his distinctly flute-y horn timbre, and Dutch pianist **HARMEN FRAANJE**. The duo's musical dialogues are beautifully intimate and lowkey throughout, conjuring visions of wintery landscapes and picturesque fjords.

Henriksen guests on ***Reading The Air*** (★★★ **Jazzland/Punkt Editions**) by Scandi noir-jazz maestro **JAN BANG**, who serves up an unexpected pop-tinged vocal album featuring singers Anneli Drecker, Simin Tander, and Benedikte Kløw Askedalen as well as noted guitarist Eivind Aarset. The David Sylvian-esque title song, spotlighting Bang's mellow voice punctuated by ethereal horn sounds, is the standout cut.

Different, again, is ***Compassion*** (★★★ **ECM**) by South Asian American pianist **VIJAY IYER**, who reunites with bassist Linda May Han Oh and drummer Tyshawn Sorey, who both played on his previous album *Uneasy*. Iyer's new project is an explorative record highlighting the trio's highly intuitive and nuanced musical interactions. Though mostly featuring original Iyer compositions, the album includes an intriguing remake of Stevie Wonder's Overjoyed.

Though he made his debut solo recording as recently as 2019, Chicago vibraphone maven **JOEL ROSS**, 28 later this year, already has the stature of a long-established master. ***NuBlues*** (★★★★ **Blue Note**) is his fourth Blue Note outing and shows that even though Ross' aesthetic is rooted in straight-ahead jazz, the vibraphonist, who offers fresh interpretations of Coltrane and Monk tunes alongside original material, is not afraid to experiment and push the jazz envelope.

Ross' label mate, virtuoso guitarist **JULIAN LAGE**, also releases his fourth outing for Blue Note. A refreshing departure from his previous oeuvre, the Joe Henry-produced ***Speak To Me*** (★★★ **Blue Note**) includes ramshackle rock-tinged jams (Northern Shuffle) alongside countrified acoustic tracks (Omission). Daringly diverse.

Three commendable piano-led recordings come in the shape of former Bad Plus member **ETHAN IVERSON**'s ***Technically Acceptable*** (★★★ **Blue Note**), which includes an eerie configuration of Thelonious Monk's 'Round Midnight featuring Rob Schwimmer's operatic theremin; **ESPEN BERG**'s ***The Hamar Concert*** (★★★ **Stunt**), a stupendous Keith Jarrett-like solo recital full of melodic and harmonic surprises; and the **LYNNE ARRIALE TRIO**'s ***Being Human*** (★★★★ **Challenge**), a suite of ten self-penned meditations celebrating the more positive aspects of the human condition. By turns elegant and wistful, defiant and celebratory, the album is an affirmation of Arriale's sublime musicianship.

Finally, Brazilian songbird **FLORA PURIM**'s three out-of-print late 70s albums for Warner Bros are reissued as ***The Complete Warner Recordings*** (★★★★ **Wounded Bird**), a fantastic double-disc package containing 1977's *Everyday, Everynight*, '78's *Nothing Will Be As It Was ...Tomorrow* and '79's *Carry On*. Though more commercial and pop-inflected than her early 70s Milestone albums, they include some great tracks, such as the addictive Love Lock.

Alcatrazz

Rock Justice – Complete Recordings 1983-1986

★★★

Cherry Red / Hear No Evil HNE4Box 198 (4CD)

Early years' overview from hard rock outfit

Having fronted Rainbow and (briefly) MSG, Graham Bonnet formed Alcatrazz in Los Angeles with keyboard player Jimmy Waldo and bassist Gary Shea. With drummer Jan Uvena and ex-Steeler wunderkind Yngwie Malmsteen filling the guitarist's slot, the band released *No Parole From Rock'N'Roll* (featuring the stirring Hiroshima Mon Amour and minor hit Island In The Sun) in October 1983. *Live Sentence* (not included here) followed, after which Malmsteen jumped ship and was replaced by another guitar virtuoso, Steve Vai. This line-up released *Disturbing The Peace* (with its MTV friendly God Bless Video single) in January 1985, after which Vai, too, left, and Alcatrazz's weaker third album, *Dangerous Games*, featured their third guitarist, Danny Johnson. A raft of demos pads out the three albums, and a fourth disc features a collection of unreleased session material. *John Tucker*

Daniel Avery

Drone Logic

★★★★

Phantasy BEC 5613166 (2LP)

Ten-year anniversary for a modern electronic classic

Bournemouth DJ and techno producer Daniel Avery's debut album under his own name launched him into the frontline ranks of great British house and techno creators, with his winning mix of austere techno minimalism and textured, emotional songwriting inviting deserved comparison to greats like Orbital, Underworld and Leftfield. Re-pressed on double white vinyl to celebrate its 10th anniversary, *Drone Logic* remains a timeless piece of work, its layers of ravey stabs and acid house synthesiser squelches recalling the scene's early days without ever going out of fashion. Amid waves of ambient techno minimalism, the title track churns with the energy of Josh Wink's Higher State Of Consciousness, New Energy (Live Through It) borrows the mood of Neu! and All I Need and Knowing We'll Be There are more contemporary club floorfillers. It remains a masterfully conceived journey. *David Pollock*

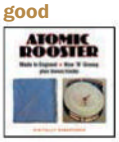
Atomic Rooster

Made In England/Nice 'N' Greasy

★★★

BGO BGOCD 1503 (CD)

Return that's finger-lickin' good



Devil's Answer took them to the Top 10 but then main man Vincent Crane (prompted by staff unrest) asked new questions and started over with two

albums, both with a heavy, West Coast soul feel and remastered for this 2CD package. At the front were the roaring vocals of Chris Farlowe, fresh from Colosseum, but guitarist Steve Bolton (still Roostering today with earlier singer Pete French) made his mark on tracks such as Stand By Me and his own cosmic rocking Space Cowboy. Bolton quit but Farlowe stayed for 1993's *Nice 'N' Greasy* with gems including Can't Find A Reason, alive with strings, Save Me, packed with soulful horns, and seven-minute killer Voodoo In You. Couple of bonus tracks, too. *Nick Dalton*

Bardo Pond
Volume 9

★★★

Fire FIRELP 708 (LP)

The cosmic vaults aren't dry yet

Bardo Pond's last studio album was in 2017. Those lamenting the drought of heavily distorted and flute-laden psychedelia can quench themselves on the unending archive releases. This one was recorded in the mid-2000s, when the band had moved from Matador to ATP Recordings and their sound became lighter and mellower. The opening jams are nice and woozy, with one ear pointed towards Eastern lands. The proper goose-pimpler is War Is Over (not a version of John Lennon's Christmas single, although around this time the band did cover Cry Baby Cry.) Rather, it's a gorgeous post-rock instrumental in the vein of Mogwai, who had long cited Bardo Pond as a major influence. Here it sounds like the favour is being delicately reciprocated. *JR Moores*

Karl Bartos
The Cabinet Of Dr Caligari

★★★

Bureau B BB 400 (CD, 2LP)

Kraftwerk man's movie soundtrack project

A member of the classic Kraftwerk line-up, Bartos created this soundtrack to the 1920s psychological movie thriller (replacing the long-lost original score) two decades ago. Now the film has been digitally restored and the music gets a new life, too. Not quite the doomy Germanic sounds one might expect, instead a crazy synth mix, sometimes Disneyesque in its fairground frolics (Jane's Fear), at others – notably the seven-minute title piece – coming over like the chase scene of a 50s cop movie. Synthesisers, keyboards, piano, even occasional percussion drift and dance through 37 segments, some not even half a minute long, sometimes almost solo playing, at others more orchestrated. *Nick Dalton*

Carter USM
1992 The Love Album

★★★

Chrysalis CRB 1946 (3CD/DVD, LP)

Grebo duo's unstoppable third album revisited

A crammed box of 45 tracks celebrates this unlikely early 90s chart topper. The music hall-tinged blend of post-punk rock and electronica, an impish precursor to Britpop, features hit single The Only Living Boy In New Cross plus other faves – who could resist Is Wrestling Fixed? It's a curious classic. Disc two features B-sides plus a BBC Live At Sound City appearance from the time while disc 3 is a previously unreleased 15-track set from Glastonbury's Pyramid Stage as they wowed the charts. A DVD has promo videos plus several *Top Of The Pops* appearances, with …New Cross in both. The collection's as cheery as Jim Bob and Fruitbat's sleevenotes – and the vinyl is blue and yellow to match the cover. *Nick Dalton*

Curve
Unreadable Communication – Anxious Recordings 1991-1993

★★★★

Cherry Red CRCD 4 BOX 166 (4CD)

Visceral outfit's scorching salvos burn brightly as ever

What a joyous, dirty, euphoric, nasty, beautiful noise Curve made. If they'd been on a "cool" indie label (as opposed to one founded by Dave "Eurythmics" Stewart) they might now be as legendary as the apparent demigods of 4AD or Creation. In the early 90s, the press rightly went nuts about the dense onslaught of Dean Garcia and Alan Moulder's guitar squalls and murderous rhythms and the intrigue of Toni Halliday's cryptic, fire-and-ice vocals. To this day, nobody's sure if the net result was shoegaze, goth, industrial or even prescient trip-hop, but on the albums *Doppelganger* and *Cuckoo* and glorious EPs like *Ten Little Girls*, all gathered here with some live cuts and remixes, this music still miraculously razes resistance and raises your soul. *Chris Roberts*

Cybotron
Enter (40th Anniversary Edition)

★★★★

Craft Recordings CR 00079 (LP)

Techno touchstone from 1983 rebooted

Consisting of Juan Atkins and '3070' (aka Richard Davis), this Detroit synth duo launched their career with the quirky electro single Alleys Of Your Mind on their Deep Space label in 1980 before joining Fantasy Records for their only album, *Enter*. Assimilating elements from Parliament-Funkadelic, Kraftwerk, Berlin-era Bowie, and Yellow Magic Orchestra, the duo created a mutant strain of electronic dance-rock that laid techno's foundations. Using the Roland TR808 drum machine as their sonic bedrock, the duo cooked up masterpieces like Cosmic Cars (a Motor City equivalent of Kraftwerk's Autobahn) and Clear, their only charting single. Among the 13, digital-only bonus tracks is the excellent non-album single Techno City. Forty years on, this remarkable electro manifesto still sounds like the music of the future. *Charles Waring*

Doc Holliday
Doc Holliday/Doc Holliday Rides Again/Modern Medicine

★★★

BGO BGOCD 1509 (CD)

A new shade of Southern rock

Southern rockers with a Brit-rock edge, Doc Holliday perhaps tried too hard to be different. Here their acclaimed trio of early 80s albums is remastered over two CDs. Their forceful debut was produced by Tom Allom, having steered Judas Priest's first, and was more south London than Southern – blistering twin guitars and a cover of the Spencer Davis Group's Somebody Help Me.

…*Rides Again* gallops farther off-compass at a time when they toured with the likes of Black Sabbath. *Modern Medicine*, however, took them over the edge of the world. Recorded by Giorgio Moroder's assistant Reinhold Mack (himself Grammy-nominated for Queen's *The Game*), the rock was rolled in disco. It could have been an unlikely winner but instead left them in the dust. *Nick Dalton*

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Half-Speed Master Editions

These **new editions** have been expertly mastered at **AIR Mastering** from the **original stereo tapes** using precision **half-speed mastering. Half-speed mastering** is a vinyl cutting technique that improves groove accuracy and transient information creating an **incredibly detailed stereo image with a natural high frequency response.** Both albums are presented in their **original sleeves**, pressed on **180 gram heavyweight black vinyl**, featuring an **obi strip** and housed in a **poly-lined inner sleeve,** with **all the lyrics and credits on the 4-page insert.**

BELINDA CARLISLE
LIVE YOUR LIFE BE FREE

Released in October 1991, Belinda's **fourth solo album after leaving The Go-Gos** saw **Rick Nowels** sharing the producing credits with other names, but he provided Belinda with the hit singles: **"Live Your Life Be Free"** and **"Do You Feel Like I Feel?". "Half The World"** and **"Little Black Book"**, produced by Richard Feldman, were also hits. Charting around the world, the album achieved **Gold sales in the UK.**

LABI SIFFRE
THE SINGER AND THE SONG
Limited Edition with signed print

For his **1971 second album**, Labi shared arranging and producing duties with **Ian Green.** The collection of **love songs** and **observational** pieces demonstrate Labi's developing talent, highlights being the hit **"Thank Your Lucky Star"** and songs like **"Not So Long Ago"** and the now **very popular "Bless The Telephone".** The **4-page insert** includes **annotation** by Alan Robinson based on his **interview with Labi.** Released in its original **gatefold sleeve.**

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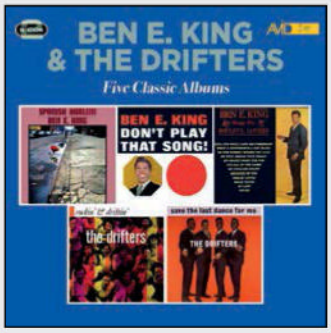
SOUL COLLECTOR

By Lois Wilson

BEN E. KING AND THE DRIFTERS' ***Five Classic Albums*** (★★★ **Avid**) is a rum collection with its three Ben E. King solo albums, one Drifters album that he's not on and one that he's partially on. The earliest outing included is The Drifters' *Rockin' And Driftin'*, the group's second album from 1958, which rounds up their recordings after Clyde McPhatter left the line-up and before Ben E. King joined, with songs featuring leads from at various times Johnny Moore, Bobby Hendricks, Bill Pinkney and Gerhart Thrasher, the first named providing the high point with the Jackie Wilson-esque It Was A Tear. By the end of 1958, the group had reconfigured with King at the helm but by the time their 1962 third album *Save The Last Dance For Me* was issued, he'd already left. It's his replacement Rudy Lewis on most of the tracks, although it's King on the sublime title cut of course. King's first two solo albums, *Spanish Harlem* from 1961 and 1962's *Don't Play That Song!*, meanwhile, both capitalise on his Latin-flavoured monster hit Spanish Harlem from 1960 and they capture the singer, framed in swooping strings and atmospheric percussion, crooning through standards, Frenesi, Besame Mucho, Perfidia et al on *Spanish Harlem*; At Last, Fever, Moon River at al on *Sings For Soulful Lovers* while his third *Don't Play That Song!* includes the perennial Stand By Me.

The East Dallas singer, songwriter and producer **BOBBY PATTERSON** honed his craft in the Royal Rockers then, after one-off single releases on Liberty and Abnak, he teamed up with Jetstar. ***My Thing Is Your Thing: Jetstar Strut*** (★★★★ **Modern Harmonic**) is a 15-track vinyl-only comp that takes in the James Brown answer song Mama's Got A New Bag Too, the punchy Knock Out Power Of Love and the fervid TCB Or TYA. No What's Your Problem, Baby?, though.



VARETTA DILLARD was born in Harlem, was ill as a child but on meeting Carl Feaster of doo wop outfit The Chords started singing in talent contests. Between 1951 and 1962, she issued 30 singles for Savoy Records, Groove Records, RCA Victor, Triumph Records and Cub Records respectively, a cherry pick of which are collected on the two-disc set ***The Essential Varetta Dillard: Easy, Easy Baby*** (★★★ **Jasmine**).

Founded in 2012, Dutch combo **THE TIBBS** channel the golden era of R&B; with producer Paul Willemson their 2016 debut *Takin' Over* and follow-up *Another Shot Fired* are packed with talcum soul and greasy grooves as is their third ***Keep It To Yourself*** (★★★★ **Record Kicks**). It's another winner which spans the fab northern dancer Give Me A Reason to the fish fry funk of Can't Teach An Old Dog New Tricks.

ALPACAS COLLECTIVE's ***Big Words*** (★★★ **Catalpas Records**) is their second album and follow-up to 2022's *Seven Wisdoms Of Plutonia*. Like that debut, it presents the Belgium 11-piece's no borders rebel stance and standouts include the compelling title track, a homage to Fela Kuti, and the Afro-funk of Boyoma, which features the West African griot Zouratie Kone on ngoni.

MAIIAH & ANGELS OF LIBRA's self-titled album (★★★ **Waterfall Records**) is a collaboration between soul singer Maiiah, who is from the Balkans but living in Dusseldorf, and Angels Of Libra, Hamburg's answer to the Funk Brothers, MFSB and the MGs. It's a good match borne out on tracks such as Obey and No, No, No (I'm So Broke).

Various artists compilation ***The Originals 3*** (★★★ **Golden Rules**) is the third volume in the ongoing series that cherry picks from the current crop of funk and soul acts and includes banging funk from Seattle's The Oscillators, heritage soul from New York's Carlton Jumel Smith and Hammond funk from Australian trio Cookin' On 3 Burners.

Stax co-owner Al Bell with producer Dave Clark launched Stax subsidiary Gospel Truth in 1971, and with the Staple Singers as their musical template, gathered a roster who could blend soul, funk and the church. Re-promoted this month ***The Gospel Truth: The Gospel Soul And Funk Of Stax Records*** (★★★★ **BGP**) celebrates the label; the Marion Gaines Singers turn Isaac Hayes' Do Your Thing into an uplifting raise the rafters hymnal resplendent with Eddie Hazel-esque wah wah; Joshie Jo Armstead rejoices on the delicious crossover of I Got The Vibes; the Rance Allen Group pack a potent punch on Talk That Talk (Pt 1). Also included are testifiers from The Sons Of Truth, Louise McCord and Annette Thomas.

Siobhan Donaghy: it was only now, out in the open, that she realised she had odd socks on

Siobhan Donaghy
Revolution In Me
★★★
London Records LMS 5521958 (2CD, LP)
Sugababe's melancholic post-departure debut

The Sugababes remain one of present-day pop's weirdest but most redemptive stories, with the original trio individually replaced by management over a decade, before triumphantly winning back the Sugababes name in 2019. Siobhan Donaghy was always their biggest enigma, a hugely talented 16-year-old at the time of their debut, yet first out the door. Released when she was just 19, her debut solo record (co-written and produced by Cameron McVey) was downbeat and reflective beyond her years, a record long on atmosphere but short on pop bangers. It sits somewhat awkwardly between pop aspiration and staking a claim to credibility, but where it hits its stride – the laid-back, house party vibe of Nothing But Song, the upbeat, breezy anthem of hate, Twist Of Fate, the moody, Madonna-esque surge of the title track – it remains several emotional steps above your average pop offshoot. *David Pollock*

Family
It's Only A Movie
★★★
Esoteric ECLEC 22856 (CD)
How they fared with new members in the household

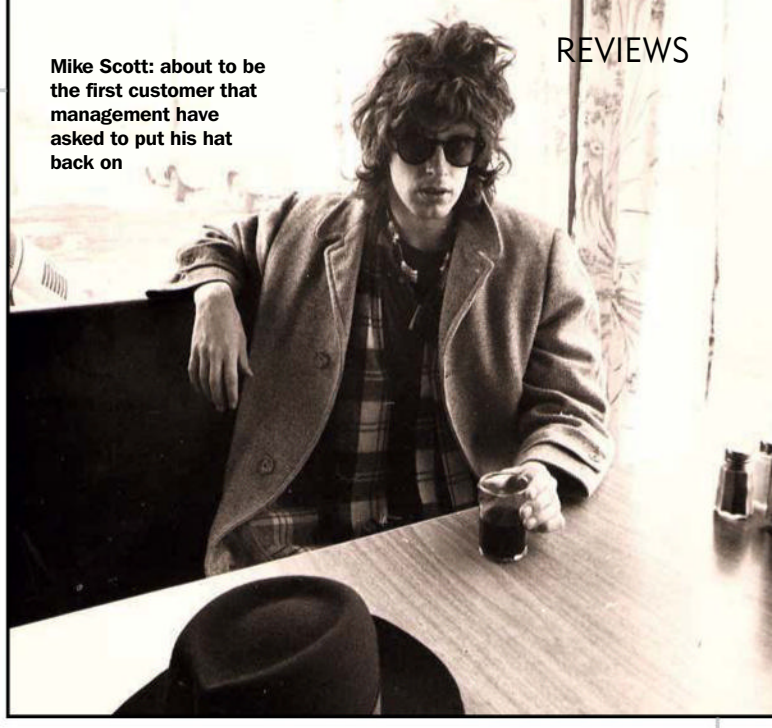
In the ever-changing Family circle, singer Roger Chapman, guitarist Charlie Whitney and drummer Rob Townsend opened the door to Tony Ashton on keyboards and Jim Cregan on bass on this 1973 record. It was simpler than the oft-crazed sounds of the past, where vibes and violin attacked Chapman's yelping vocals, yet is still far from conventional. It's classy rock, never too heavy, with hints of Americana, folk and gospel, yet turned out to be their swansong, too straightforward for its own good, only winning deserved appreciation in the years to follow. This 2CD package also features a couple of B-sides, several early takes and a 14-track disc of BBC sessions and an In Concert show with favourites including Burlesque from previous album, *Bandstand*, alongside new tracks. *Nick Dalton*

The Five Day Week Straw People
The Five Day Week Straw People
★★★★
Morgan Blue Town BT 5033S (LP)
Saluting the cool band that never was

A cash-in psychedelic album by a made-up band that turned out better than many real ones. An indie label wanting a 1968 long-hair record hit upon John Du Cann, guitarist/singer of psych rockers The Attack (and later of Atomic Rooster) to sort it. And he did, written in a week and recorded in four hours after school in a kindergarten. Bassist Mick Hawksworth was a chum while drummer Jack Collins just turned up and did it. The result, driven by Du Cann's sharp playing, echoes Cream (listen to Gold Digger) but there's a lighter edge, almost like The Kinks and Beatles have joined in – I'm Going Out Tonight sounds like a hit while Postmen is delightfully melodic. There's straw-coloured vinyl too... *Nick Dalton*

To The Moon And Back

Mike Scott's engrossing account of the creation of a pivotal album and a signature song. *By Terry Staunton*



Mike Scott: about to be the first customer that management have asked to put his hat back on

The Waterboys
1985
★★★★

Chrysalis ENCLB 5 (6CD)

Mike Scott's multi-disc dissections of the nuts and bolts that went into the making of both *Fisherman's Blues* and *Room To Roam* were a fan's wet dream, so it was inevitable, perhaps, that those albums' predecessor, the commercial breakthrough *This Is The Sea*, would be afforded the same treatment. Far from the typical 'deluxe' reissue with a bonus disc of off-cuts and demos, these are essential artefacts for devotees, fleshing out the story of the source album with insight and a sense of cultural context.

Chrysalis and its Ensign imprint knew they were onto a winner with The Waterboys, and despite underwhelming sales stats for the group's 1983 eponymous debut and the following year's *A Pagan Place*, the label's confidence is evident in the sheer wealth of recordings they bankrolled as Scott, Anthony Thistlethwaite and Karl Wallinger painstakingly assembled their vision. Including a handful of post-release live cuts and radio sessions, there are 95 tracks to wallow in here, 64 previously unreleased

Ensign knew they were on to a winner with The Waterboys

The shorthand for casual observers is that *This Is The Sea* was the album that introduced the classic-in-waiting The Whole Of The Moon; a song which, like Prefab Sprout's When Love Breaks Down released less than a year before, all but defines the band but took its time to embed itself in the nation's collective consciousness. Moon stalled at No 26 on its first outing, but climbed to No 3 when reissued six years later, when it also won an Ivor Novello award as "Best Song Musically and Lyrically" – of 1991!

Sessions for the parent album sprawled from February to August of '85, prior to which Scott spent close to two months in isolation working on ideas for, in his own rough estimation, between 35 and 40 songs. Just nine made the final running order, but listening today to the material the group shelved suggests a double or even triple album could have held its head high in the marketplace with nary a dip in quality.

Having said that, there is the occasional pit-stop in the pages of *1985* where self-indulgence rears its head, but it tends not to undermine the rest of the material, and arguably adds to the three-dimensional portrait of an artist at work. They're interludes of light relief during a seven-month spell when a musician renowned for his perfectionism kicks back and has fun.

The bare bones tracks on this box's second disc are particularly revealing, especially Scott's piano demos of Don't Bang The Drum and Custer's Blues, and it's delightfully instructive to hear the full band putting bricks into place for the likes of All The Bright Horses and No Sun In The Sky. There are surprises along the way, too, not least a ragged rendition of the album's title track with Television's Tom Verlaine weighing in on lead guitar.

The accompanying hardback book is full of revelations and trivia, Scott writing with frequent wit and a warmth that suggests, nigh on 40 years later, he remains passionately proud of his and the band's accomplishments. And well he should be; the humble nine-track album still thrills, but here's where you'll find the whole of the tunes.

COLLECTING... *Mid-80s Waterboys singles*

The Big Music
(Ensign 12ENY508, 12", UK, 1984) **£5**
Limited run 12" of a key track from *A Pagan Place*, and a phrase Mike Scott would frequently use to characterise The Waterboys' sound. "It's really difficult to describe something that there's no words for," he told *NME*. "It's not about music, it's more like a religious thing."

Church Not Made With Hands
(Island ISL97009, 7", Canada, 1984) **£8**
Another cut from *A Pagan Place*, not released as a single in the UK. The band were reportedly unhappy with this North American radio edit, shaving a minute and a half off the running time of the full six-minute album version.

Don't Bang The Drum
(Island PR840, 12", U2, 1985) **£4**
Second single from *This Is The Sea*, Scott's pleas to release it *before* The Whole Of The Moon having fallen on deaf ears among label bosses. A five-minute radio edit of the seven-minute album version is pointlessly replicated on the flipside.

Medicine Bow
(Festival X13247 , 12", Australia, 1986) **£15**
Third and final single taken from *This Is The Sea*, though not released in the UK. The B-side's live version is still unavailable elsewhere, having not made the cut for the *1985* box set.

PSYCH COLLECTOR

By JR Moores

Going one small step beyond self-titling their 1970 debut album, **ATOMIC ROOSTER** plumped for ***Atomic Roooster*** (★★★★ **Music On Vinyl**) (note the extra "o"). The band's first line-up featured Vincent Crane and Carl Palmer, ex-members of The Crazy World Of Arthur Brown, along with Nick Graham. Together they made a phat old stomp with proggier elements which served to embellish the sound without undermining its essential heft. Despite this promising start, Palmer and Graham left the group a few months after this album's release. Crane kept the band name and recruited a new line-up for the mighty second effort, *Death Walks Behind You*. He really should've called it *Atomic Roooooster*.

Overlooking the chance to shoehorn extra letters into their debut LP of the same year were

QUATERMASS who simply opted for ***Quatermass*** (★★★★ **Music On Vinyl**). Perhaps they preferred to shove additional notes into it instead. Like Atomic Rooster, they were a power trio with prominent organ. They got pretty funky on Up On The Ground. Post War Saturday Echo mostly resembles a ballad before going off the rails towards the end of its 10 minutes. Make Up Your Mind splits into a jazzy detour. Black Sheep Of The Family later had the honour of being covered by Rainbow. Quatermass split in 1971 after which bassist and singer John Gustafson was invited to join Hard Stuff, with two more musicians who'd passed through the ranks of Atomic Rooster. In the 90s, drummer Mick Underwood launched a new version of the group with Nick Simper of Deep Purple. They named it… Quatermass II.

If twin guitar harmonies are your kink, then check out ***Feeling The Ceiling*** (★★★ **Guerssen**) by **LUIGI ANA DA BOYS**. Only 1,000 copies were pressed back in 1978 making originals sought after and this reissue welcome. The crazily named Leeds-based outfit made music with shades of Thin Lizzy and Wishbone Ash. In its rockier moments the LP reaches towards the New Wave of British Heavy Metal although the vocals, when they do interrupt the long instrumental passages, feel more rooted in older folk-rock. It's definitely one for the air guitarists out there.

Fortune did not favour shoegazers once Britpop and its champions declared war on Slowdive and their brethren. After a strong start, **SWERVEDRIVER** increasingly sounded a bit knackered and fed up with circumstance. ***99th Dream*** (★★ **Outer Battery**) was their final album (until reforming more recently) and while it does have some nice melodies and cosy textures, the tempo is often low, it lacks the earlier material's chutzpah, and songs like These Days feel cynically and misguidedly designed to appeal to the 90s' bucket hat brigade.

Coinciding with that reissue, Swervedriver's Adam Franklin has a new project called **BOLTS OF MELODY**, named after one of his solo LPs. ***Film Noir*** (★★★★ **Outer Battery**) was originally conceived as an instrumental record and that will explain its propulsively sparkling krautrock vibe. Occasional voices do appear, from Franklin and guests, but the overall effect is that of the soundtrack to a sci-fi thriller, with moments that recall Mogwai's more synth-oriented work.

Ex-Queens Of The Stone Age bassist, Mondo Generator frontman, frequent Dwarves ally and all-round bearded lunatic **NICK OLIVERI** has unleashed two new editions in his long-running rarities series. ***N.O. Hits At All Vol. 8*** (★★★★ **Heavy Psych Sounds**) includes a collaboration with Slash and cover versions of songs by the three greatest recording artists of all time: GG Allin, Ween and Ringo Starr. Released on the same day, ***N.O. Hits At All Vol. 9*** (★★★★ **Heavy Psych Sounds**) has more where that came from, packed as it is with feral helpings of renegade rock and a whole lot of shouting.

Anyone who enjoyed reading our Under The Radar feature on **HEY COLOSSUS** in *RC*550 might like to know that 2019's ***Four Bibles*** (★★★★ **Alter**) has just been reissued on "nicotine smoke" coloured vinyl. At that stage it was the group's most accessible studio album to date (and their 12th in total), with Paul Sykes' clear and croonsome vocals drifting atop big riffs and the kind of gothy undertones that would be revisited on last year's *In Blood*. ***You Laugh At My Face*** (★★★★ **The state51 Conspiracy**) is not an album per se, though it lasts as long as one. Side A hosts a rendition of the titular song, originally recorded by disco innovators Patrick Cowley and Jorge Socarras. HC unwind their version for over 20 minutes, transforming it into a lunging kind of post-rock epic. The second side has a remix, virtually the same length, by Bass Clef which returns the song to the dancefloor in a radically chopped up fashion.

In comparison to the no-nonsense Blue Cheerisms of Bob Balch's principal group, Fu Manchu, **BIG SCENIC NOWHERE** offer a floatier take on desert rock. The band also features members of Yawning Man and their latest album, ***The Waydown*** (★★★★ **Heavy Psych Sounds**) is heavy in an almost elusive way. Synthesizers add a touch of The Cure to the verses which lead up to the anthemic metal chorus in Summer Teeth. Other moments recall the trippier end of Soundgarden. The biggest surprise occurs five songs in, when they cover Sara Smile by Hall & Oates. On paper, the stoner and yacht rock genres might seem miles apart. Then again, both scenes are known for their moustaches and denim.

Brion Gysin
Junk
★★★
WeWantSounds WWSLP 7 (LP)
Intriguing missing art-funk jigsaw piece

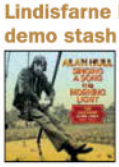
Originally released in France in 1985, *Junk* contains all the tracks and mixes made in Paris in the mid 80s between multi-instrumentalist producer Ramuntcho Matta – returning to his own country after a spell in New York – and writer-poet-painter-conceptualist Brion Gysin. Fêted for his role in introducing the cut-up technique of writing with his friend William Burroughs, the influence of the then-in-his-mid 60s Gysin ran deep in the avant-funk/art rock music scene. With players the calibre of Don Cherry, percussionist Polo Lombardo, Elli Medeiros and Lizzy Mercier Descloux, *Junk* sounds like a great lost Ze release. Gysin's poetry floats in and out of the fourth world polyrhythms like an arty Ian Dury, at times absurd (Stop Smoking – complete with coughs), at others onomatopoeic (Baboon), never less than compelling. *Daryl Easlea*

Brion Gysin (right, with Ramuntcho Matta): brilliant poet but could never get the hang of a tie

High Tide
Sea Shanties
★★★★
Esoteric QECLECLP 2857 (LP)
Rockers kick up a storm

This crazed heavy rock album from 1969 gets a stylish vinyl release, remastered with re-creation of the arty fold-out cover. This was wild even for its time, thrashing drums and the screaming guitar of Tony Hill melding with the equally screaming violin (and sometime keyboards) of Simon House, later to wield his bow with Hawkwind. Other than that, just a bassist. And just six tracks, not that it matters, Hill's guitar runs seeming a law unto themselves, interrupted only by his occasional dark and surprisingly rich vocals. At times it is Hawkwind-like, the relentless guitar echoed by violin having an oddly dreamy and hypnotic effect. And, lest you should worry, there's nothing like a sea shanty on here. *Nick Dalton*

Alan Hull
Singing A Song In The Morning Light
★★★★
Grapefruit CRSEG 4 BOX 141 (4CD)
Lindisfarne linchpin's demo stash uncovered



An early frontrunner for archive release of the year, *Singing A Song…* collects 90 demos (77 previously unreleased) recorded by Lindisfarne main man Alan Hull between 1967-70. This was a period of unfettered creativity for Hull, with fully-formed songs pouring from his fingertips as he tried genres on for fun. Future Lindisfarne and solo classics (Lady Eleanor, Winter Song, Justanothersadsong) make for fascinating listening, but fans will be most thrilled by the sheer volume of quality unheard material here. The anti-gentrification gem Better Town, the poignant I Will Remember, the gorgeous lullaby Go To Sleep and so many others add to the case for Hull being one of the great songwriters of his time. *Jamie Atkins*

Basil Kirchin
Assignment Kirchin
★★★★
Trunk JBH 105 LP (LP)
Composer's signature sound writ large

Pairing two soundtracks from 1968, for spy thriller *Assignment K* and smut-flick *The Strange Affair*, *Assignment Kirchin* reveals how the Hull-born composer's visionary scoring could transcend even the lowest source material. Keen-eared listeners will catch him flirting with motifs from his 1966 library classic *Abstractions Of The Industrial North*, and there's also the thrill of hearing him write tightly composed cues for an array of horns, strings,

Photo: (R Matta/B Gysin) Susi Wyss

Home Truths

Hidden treasures from 90s lo-fi cult hero. *By Chris Roberts*

Linda Smith

Nothing Else Matters

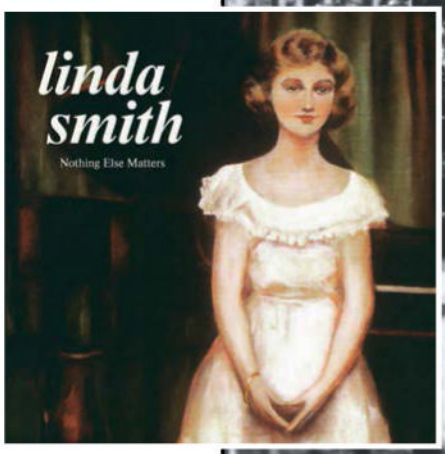
★★★★

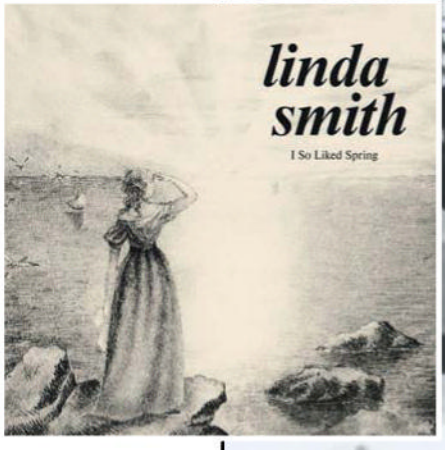
Captured Tracks CT 370 LPC 1 (LP)

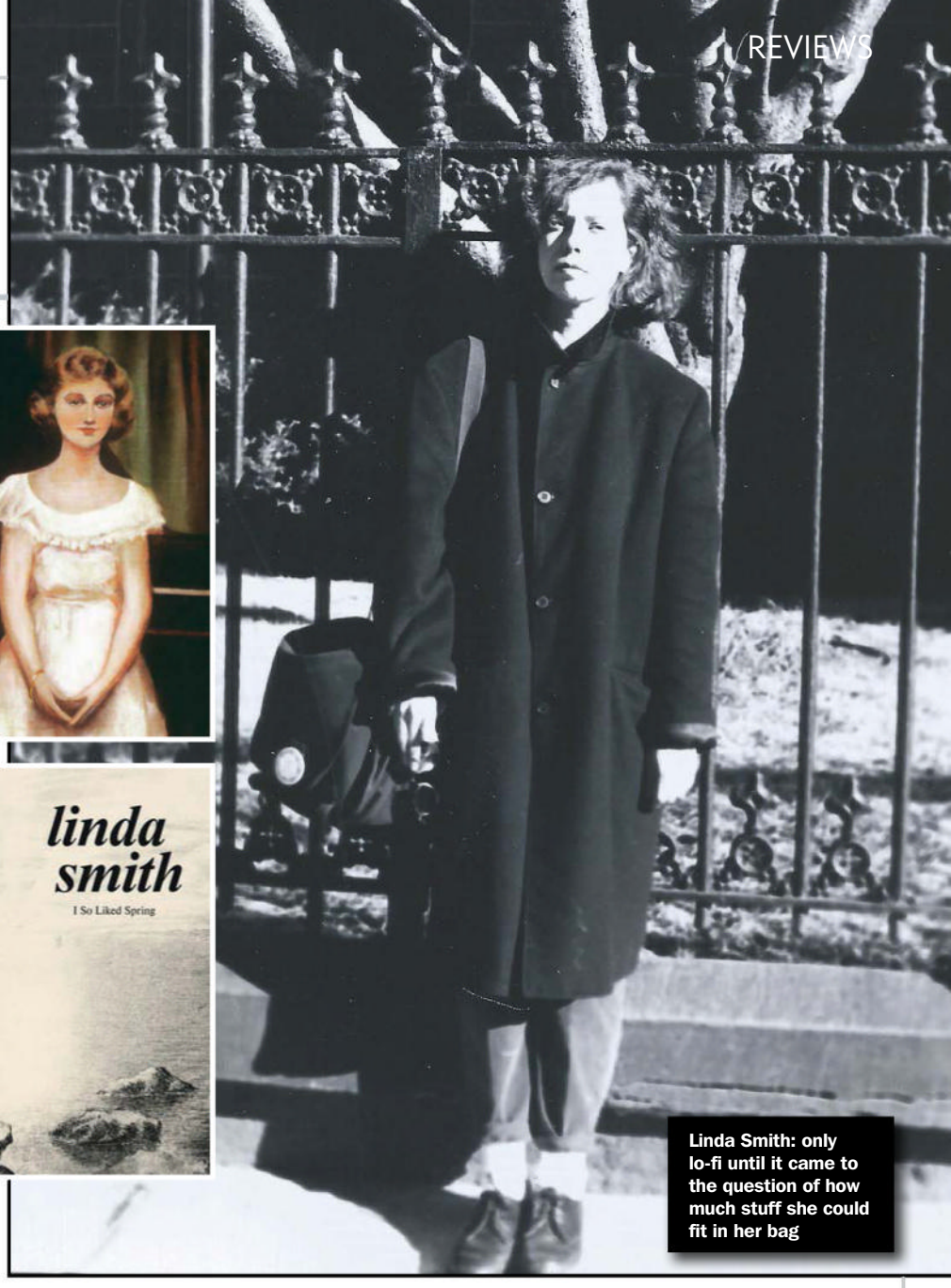
I So Liked Spring

★★★★

Captured Tracks CT 371 LPC 1 (LP)







Linda Smith: only lo-fi until it came to the question of how much stuff she could fit in her bag

Bedroom recording is now both commonplace and convincing. Back in the late 80s and early 90s, this wasn't the case, as home demos were whispered and tracked almost apologetically. They were considered mere scribbled notes, for a "proper" studio's reference. Some, however, turned limitations into strengths. Few more effectively than Linda Smith, the Baltimore-born Brooklyn resident whose sketchings – initially intended for her then band – became more significant than their planned blossoming. Her cult status has morphed into full-on mythology since the 2021 compilation *Til Another Time*. Now her catalogue of lo-fi creativity receives another boost with the release of two full albums, previously only available on – and if this isn't "indie" and "authentic", what is? – cassette.

Nothing Else Matters (1995) was scratched out while Smith had an unglamorous day job, but that enabled her to go rather fancy, switching up from a 4-track to a Fostex 8-track. Yet the reason these decent but not mindblowing songs work is because her arrangements do so much with so little.

We're not talking Trevor Horn, but her use of rhythms, weaving instrumental lines and subtly melancholy voices, creates unique atmospheres. The Answer To Your Question has hooks to spare and a hint of 60s girl-pop, while In The Hospital channels the sinister-sweet interface of The Velvet Underground's more reflective moments. Playfulness propels Bright Side, where the keyboards' ominous whirr is leavened by a knowingly reticent vocal. The cover of Young Marble Giants' Salad Days (and that band, like the Velvets, are an unavoidable comparison point) is deliberately "folly and fun". You may also think of the early Cherry Red ethos, as exemplified by Marine Girls, Monochrome Set or Felt.

Smith's 1996 follow-up notion, on *I So Liked Spring*, was to set the words of 19th-century English poet Charlotte Mew to music. The absence of verses and choruses challenged her structural inventiveness. If this album is trickier to love at first, its moods – counter-intuitively chirpy as well as rainswept and autumnal – seep in with time. The title track is akin to Mazzy Star's shade of dream pop.

You'll wonder how she achieved such strange magic at home on a budget of zero

Once Smith's world has mesmerised you, with its basslines as peculiar as those on Bowie's *Lodger* and percussion sometimes as vibrant as that on Paul Simon's *Rhythm Of The Saints*, you'll wonder how she achieved such strange magic at home on a budget of zero. Well, she didn't have the internet to distract her. But also, just perhaps, ideas are more important than lavishness.

percussion and woodwind instruments to unpack. On its own, *The Strange Affair* is almost an exercise in devolution, its pastoral main theme melting into a sultry cabaret tune in one instance, and fighting through a treacherous jazz thicket in another, signposting the sound worlds Kirchin would explore in the early 70s. Coursing through it all is his inimitable swing – the beating heart of much that flowed from an extraordinary mind. *Jason Draper*

Kissing The Pink

Anthology 1982-2024

★★★★

Cherry Red QCRCD 5 BOX 157 (5CD)

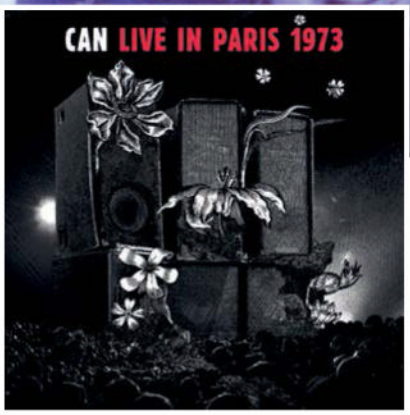
Art-poppers collated

You may remember London-based four-piece Kissing The Pink for their sole hit, 1983's The Last Film, a mini-epic that went to No 19 in the UK Singles Chart. Formed at the Royal College of Music, they had many more arrows to their quiver, but the pop gods cruelly denied them commercial success. This revelatory retrospective enlightens you to the fact that they were among the most inspired bands of that era, when new wave energies married art-rock ingeniousness. Debut album *Naked* is a dazzling mix of literary ambition and production pizazz, while 1984's extraordinary *What Noise*, unfairly a flop, is a lost classic of cinematic sound, political agitating and big-swing romance. The band changed after that, tried and failed to go more dance-pop, then became an on-off cult project. Containing their three studio albums alongside B-sides and remixes, this ace anthology deserves a smooch. *Chris Roberts*

Can: oops! Someone had mentioned the dreaded "haircut" word

Future Proof

The Can Live series resumes with early 70s Damo line-up on fire in Paris. The best yet, according to *Kris Needs*.



CAN
Live In Paris 1973
★★★★★

Future Days/Mute FDSPOON 66 (2CD, 2LP)

Since witnessing this truly magic band in full flight at Aylesbury's Friars club only weeks before the Paris show highlighted on this latest addition to the Can Live series, I've spent over 50 years recalling that life-changing night in features, documentaries, pubs and on panels.

For stunning impact, shapeshifting musical significance and lifelong resonance, the supernova catharsis of that extraordinary night is up there with witnessing Bowie unveil Ziggy Stardust on the same stage the previous year. Deploying tracks from recently released *Ege Bamyasi* as launch-pads, Damo Suzuki, Holger Czukay, Irmin Schmidt, Michael Karoli and Jaki Libezeit routinely went off like an express train to the outer limits, driven by supernatural telepathy, innate virtuosity and fearless spirit.

This similarly stratospheric set constructed by Schmidt and producer/engineer Rene Tanner from superior audience recordings of May 1973's Paris Olympia show is welcome proof I hadn't dreamed the whole thing, its five selections numbered in German affirming the gig I saw wasn't a stellar one-off (and that no two shows were the same). It has to be remembered that, at this time, Can were still an underground cult band, attracting good reviews but too weird and volatile for the prog mainstream despite being the world's most progressive rock band.

Can were still an underground band, too weird for the prog mainstream

After a half-hour "warm-up" builds ferocious steam through various moods, track Zwei's nine-minute One More Night ignites tingles as Leibezeit's jazz-inflected funky drum tattoos plug into the supercharged muse that grips his deftly complex playing for the whole set, further elevated by Czukay's minimal James Brown-simple propulsion, Schmidt's synthesised night club icicles, Karoli's liquid guitar snakes and Damo's other worldly vocalising. Their thermonuclear cavalry charge through Spoon ascends aboard Jaki's merciless human drum machine locomotive refusing to dock for 16 minutes, Karoli soaring and skydiving without a gap like a monstrous stream of radioactive toothpaste being squeezed by the ghost of Hendrix. After stirring in a dense wind tunnel, Vier careers into motorik overdrive, Schmidt setting his Pandora's box keyboards to screaming flying saucer freak-out mode, detonating one of Can's infamous "Godzilla" meltdowns as their rampant kinetic energy erupts into mutual meltdown. The evocative killer punch comes with Schmidt's luminescent baroque melody getting lathered by Karoli into 13 delirious minutes of Vitamin C, rhythm section flashing red before the tape cuts mid-flight.

In my half-century reviewing Can, this miraculous set can only rank among the greatest documents of their untouchable alchemy, now revelatory all over again.

Johnny Lytle
People & Love
★★★★

Craft Recordings CR 00653 (LP)

Small by name, big by reputation

Unlike his hero, vibes legend Lionel Hampton, Lytle never became a big jazz name but between 1960 and his death in 1995, the Ohio-born vibraphonist was prolific in the recording studio, releasing 23 albums. Now reissued on vinyl as part of Jazz Dispensary's *Top Shelf* series is *People & Love*, his 16th LP, first issued in 1973 on the Riverside label. By then, Lytle was forging a brand of spiritually inclined contemporary jazz laced with funk. His blend of profane and sacred elements is epitomised by the progressive tracks Libra and Tawhid, cosmic journeys fuelled by interstellar jazz-funk grooves. There are some notable covers; a breezy take on Donny Hathaway and Roberta Flack's Where Is The Love and a mighty version of the Stylistics' People Make The World Go Round. Sound guru Kevin Gray's AAA mastering brings the music vividly alive. *Charles Waring*

John Mayall
Live In France 1967-73
★★★

Repertoire REPUK 1459 (2CD/DVD)

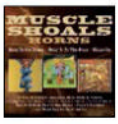
British Blues Godfather live

The tracks here aren't all "live in France" but hail from the archives of French TV. With the earliest being from December 1967 there's no Clapton or Green but future Stone Mick Taylor is on guitar for a great version of

Photo: (Can) courtesy of Spoon Records

Sonny Boy Williamson's Help Me, taped for his *Bouton Rouge*, TV performance, and three songs recorded at London's Marquee in January 1969 including Walking On Sunset from the *Blues From Laurel Canyon* album. One man band Duster Bennett is a guest at Lyon in 1970 performing two songs solo including a raw and speedy take on the Willie Dixon-penned My Babe while a 1971 Paris performance includes violinist Sugar Cane Harris and guitarist Harvey Mandel.
Jon Harrington

Muscle Shoals Horns
Born To Get Down/Doin' To The Bone/Shine On
★★★
Cherry Red ROBIN 69 CDD (2CD)
A-list session players step into the spotlight



The go-to 60s, 70s and 80s brass section for everyone from Dylan to McCartney to James Brown, the Shoals' own albums were more clearly defined showcases for their well-drilled funk/soul template. *Born To Get Down* ('76) cuts several crucial rugs, especially taut grooves of Bump De Bump Yo Boodie and the jazzy Open Up Your Heart.

Doin' It To The Bone ('77) aims for a more commercial jugular, channelling Isaac Hayes on Dance To the Music and the social commentary of Curtis Mayfield on What's Goin' Down, while *Shine On* ('83) opts for smoother soul tropes on We Can Work It Out and She Was Once My Woman. The three full albums feature here, plus a handful of bonus track singles mixes.
Terry Staunton

Procol Harum
Shine On Brightly
★★★★
Eclectic ECLECLP 2501 (LP)
Vinyl repressing of a 1968 classic

A year after topping the charts with A Whiter Shade Of Pale, Procol Harum shifted further away from mainstream accessibility on this more prog-minded second long player. It's plainly evident on In Held 'Twas In I, a 17-minute suite in five movements almost but not quite undone by its own lofty ambitions.

Side One offers more discipline, with Gary Brooker's eloquent piano to the fore on Skip Softly and guitarist Robin Trower's bluesy licks distinguishing Wishing Me Well. Overall, it's the sound of a band in transition and relishing pushing envelopes, unconcerned about leaving the pop world behind.
Terry Staunton

Steamhammer
Live
★★★
Repertoire REPUK 1409 (4CD/DVD)
Status Quo's role models go live

After ever-present guitarist Martin Pugh recorded an impressive new Steamhammer album during lockdown, Repertoire returns to his prog-blues band's heyday with live recordings and a DVD of European television appearances. An Australian fan's acquisition of this material, much thought lost, offered the opportunity to revisit their many incarnations. Four hours' worth of material ranges from 1969 to 1972. Performances are variable but always entertaining, the Tull-esque sessions with future Tangerine Dream man Steve Jolliffe on sax and flute, most impressive. Steamhammer majored on instrumental improvisation, and there's plenty here to rival Man, Nektar and Hawkwind – maybe even Pink Floyd. The TV footage is suitably "trippy", a feel the packaging rather queasily tries to emulate. And yes, there are several versions of the Quo-adopted Junior's Wailing... *Michael Heatley*

The James Taylor Quartet
Mission Impossible
★★★★
Acid Jazz AJXLP 292 R (LP)
Debut reissue, should you choose to accept it

Originally issued in 1987 on Eddie Piller's Re-Elect The President label, JTQ's first mini-album arguably marked the beginning of Acid Jazz. The exciting sound here, though, is that of a raw Medway garage band covering 60s soundtracks rather than the jazz-funk of later years, with the original quartet featuring Hammond organist Taylor plus bassist Allan Crockford (both ex-The Prisoners) plus two members of The Daggermen, Taylor's guitarist brother David and drummer Simon Howard. Highlights include their driving, John Peel-championed, version of Herbie Hancock's Bring Down The Birds retitled Blow Up and the Lalo Schifrin-penned title track. Taylor contributes the excellent original The Stooge and the band would soon follow up with the imaginary soundtrack *The Moneyspyder*. *Jon Harrington*

Kim Wilde
Love Blonde: The RAK Years 1981-1983
★★★
Cherry Pop PPOP4BOX 271 (4CD)
The formative years of the former Kim Smith

Though ostensibly celebrated as one of hit factory RAK's most dependable singles acts, it shouldn't be forgotten that Wilde racked up three Top 20 albums in little over two years. Her eponymous calling card established a power pop persona, courtesy of bangers Kids In America and Chequered Love, augmented by synth-driven deeper cuts (Falling Out).

Select attempted a more sophisticated sound on the theatricality of Cambodia and other equally sombre topics, with only the upbeat Can You Come Over? echoing the album's predecessor, while *Catch As Catch Can* pursued disco grooves and icy ballads with limited success. A fourth disc of extended dance mixes is fun but adds little to her story. *Terry Staunton*

VARIOUS ARTISTS

Eccentric Soul: The Shoestring Label
★★★★
Numero NUM 096 (LP)
Cum on feel the Illinoise

To celebrate two decades of their indispensable Eccentric Soul series – label or region-centric explorations of unjustly obscure soul – Numero plan on releasing eight further volumes in 2024. This set focuses on the output of Howard Neal, a drummer who opened a basement studio, Shoestring Records, in Alton, Illinois, in 1978 and over the following years helmed a steady stream of pleasingly lo-fi discofied soul. Highlights include The James Family's dancefloor-ready groover We've Got It Made (complete with puzzling laser battle breakdown), Jimmie Green's funked-up Dance, and Neal's own (and suitably infectious) Disco Fever. Also new from Numero – *The Saadia Label*, a must-hear collection of late 60s Miami soul and funk.
Jamie Atkins

New Guitars In Town
★★★
Cherry Red CRCD 3 BOX 167 (3CD)
Six strings and skinny ties

Subtitled *Power Pop 1978-82*, this 75-track set is Cherry Red's third to celebrate the post-punk wave. Squeeze, Costello and The Undertones rub shoulders with the frankly more interesting likes of No Sweat, Neon Hearts and Jo Callis, briefly transitioning from the Rezillos to The Human League.

Don't be fooled by the box's Lurkers-inspired name: guitars don't always feature front and centre. The Motors' Forget About You, for instance, has much less six-string than their earlier efforts, though that's compensated for by the likes of Records' Rock'N'Roll Love Letter. There's plenty here to set toes a-tapping, and the sleeve notes by compiler Mark Brennan are snappy and informative. As effective as a time machine, and probably more reliable.
Michael Heatley

Patterns On The Window – The British Progressive Pop Sounds Of 1974
★★★★
Grapefruit CRSEG 3 BOX 142 (3CD)
Exhilarating overview of a past which looked forward

This wondrous whirl through 1974's berserk, invigorated musical landscape has you marvelling at its range and swagger. Punk certainly wasn't necessary then. Whether it's the increasingly refined glam of Sparks, Be-Bop Deluxe and Cockney Rebel, the accidentally funky Medicine Head or Ace, or the superior pub-rock of Dr. Feelgood or Thin Lizzy, everybody's strutting with guile. Then there are the out-of-nowhere strokes of fleeting genius: Brian Protheroe's Pinball, Fox's Only You Can, even Cozy Powell's no-nonsense stomper Na Na Na. Sharp curating, too – T. Rex are represented by the perpetually underrated Venus Loon, while any set which includes John Cale *and* Slade understands that teenage kicks don't give a damn about genres. In Roxy Music's words, a *really* good time. *Chris Roberts*

Bob Stanley And Pete Wiggs Present Incident At A Free Festival
★★★
Ace CDCHD 1619 (CD, 2LP)
Evocative as a packet of Rizlas

Paladin, Andwella, Leaf Hound…if these names mean anything to you, then this collection of early-70s prog will be required listening. Bob Stanley can probably put such compilations together in his sleep, and there's no specific free festival in mind – nor is there evidence that all the bands featured here played at one. The likes of Barclay James Harvest and Manfred Mann Chapter Three, names included to boost the recognition factor, were certainly fuelled by commercial rather than conscientious concerns: Hawkwind and Edgar Broughton were, of course, a different matter.

The music certainly evokes an era, while the sleeve-notes include interesting titbits of information. There's plenty of competition in the prog compilation field, but this does the job.
Michael Heatley

You Can Walk Across It On The Grass
★★★★
Cherry Red CRSEG 3 BOX 140 (3CD)
Barnstorming 60s variety pack fills its kinky boots

Swinging London, Carnaby Street, Terry and Julie – we've been here before, but rarely with such wit and as many curveballs. Spinning off a 1966 *Time* magazine headline, this four-hour romp includes the expected likes of The Who and The Kinks, yet enjoys excavating less traditionally celebrated pendulum-confusing popsters. One wonders whether The Easybeats' Friday On My Mind is perfection. There are mods – The Creation, The Action, Small Faces, young Bowie with The Lower Third – and evocative TV themes, from The Avengers to On The Ball. Tom Jones, Kiki Dee and The Moody Blues remind you how frisky they were, and although Mandy Rice-Davies sings You've Got What It Takes comically flatly, the lustre of lust informs this set's every thrust. *Chris Roberts*

New Albums

The Mancunian Candidates

Two Northern powerhouses unite to glorious effect. *By Shaun Curran*

Liam Gallagher John Squire

Liam Gallagher John Squire

★★★

Parlophone 5054197893957 (CD, LP)

For a whole tribe of indie music fan, the news of a collaborative album between Liam Gallagher and John Squire was what the world was waiting for. And if you're of the baggy/Haçienda/Britpop/Manc-pop persuasion, then why not get excited: the voice of Oasis, the peerless snarl that defined the 90s, and the mercurial guitar hero of The Stone Roses – that initial effortless, chiming melodicism and the latter ear-piercing riffage – teaming up is the stuff of supergroup, and Manchester, legend. And if you weren't enthusiastic, then some pure Liam-ism might do the trick: the singer trailed the album by calling it the best since *Revolver* (if we're going all 1996, we might as well go the whole hog – it was an era when Gallagher set out his stall for lofty claims).

On face value, this collaboration does make sense: even taking aside Oasis' debt to The Stone Roses, Gallagher's first ever writing credit came with Squire on The Seahorses' 1997 single Love Me And Leave Me. Squire had already joined Oasis onstage for their mammoth crowning glory at Knebworth a year earlier, and then again at Gallagher's solo visit to the venue in 2022, the moment when Squire first raised the prospect of working together.

But such all-star collaborations have a chequered history, and there were potential pitfalls here, too: Gallagher has never been a principal writer; Squire's recorded output since 1997, including two early 00s solo albums, has been sporadic – for all the success of the reunion tour, The Stone Roses' two 2016 comeback singles were so underwhelming they've already been forgotten.

It transpires the pair have a clear creative spark. Squire's songwriting – for the most part traditionally well-structured and concise – proves a much more natural foil for Gallagher than Beady Eye or his Oasis-approximating solo work. Squire himself sounds like he has a new lease of life and it's been a long time since his playing felt so free and peppy, the bar blues rocker You're Not The Only One being a prime example.

Impressive lead track Just Another Rainbow – Waterfall-meets-Wonderwall via The Beatles' Rain and a splash of The Rolling Stones – is both representative and something of a red herring. The longest song here, it is deceptively psych-coated, and marks the only time Squire truly lets rip with a superb, extended two-minute, I Am the Resurrection-esque solo. But it does show off the album's big, clean, crisp production courtesy of Greg Kurstin in LA, as well as the bold, primary-coloured melodies and big choruses that suit the energetic nature of many tracks.

That the album sounds pretty much as you'd imagine will come as no surprise. You'll hear traces of Oasis (straightforward rocker I'm So Bored) and, of course, The Stone Roses, particularly the band's divisive *Second Coming*-era, in Squire's dextrous, driving, often stirring riffs. One Day At A Time gives a clue as to what *Second Coming* might have sounded like if sung in Gallagher's Lennon-meets-Lydon sneer rather than Ian Brown's rough whisper.

But Gallagher mentioning *Revolver* is no accident: as well as plenty of bluesy riffs (see the sludgy I'm A Wheel) much of this is based on mid-60s Beatlesisms, Fab Four chord progressions (see jubilant opener Raise Your Hands) and associated vibes. The album certainly wears its influences on its (parka) sleeve but does so while maintaining a freshness and uplifting charm that carries the songs as they zip along.

Putting the somewhat clichéd lyrics aside – although it's not as though listeners generally flock to Liam Gallagher for Significant Meaning – there is plenty to savour. Album closer Mother Nature's Song is a surprisingly lovely psych-ballad. Best of all is Mars To Liverpool, a superb piece of indie-pop with a soaring chorus and some joyous Squire guitar work that sparkles with some of that old Roses magic.

It could have been a disastrous grand folly. Instead it is, if not exactly *Revolver*, as invigorated as either has sounded for years – and seems like the start of something more.

Q&A

John Squire, the ex-Stone Roses guitarist, on his team up with Liam Gallagher

Is it true this collaboration began when you played Champagne Supernova with Liam at his 2022 Knebworth gigs?
Yeah, the first face-to-face on it was a quick rehearsal with him before that gig. We carried on chatting backstage at the two shows. I got an idea of what we wanted to do and it all went pretty smoothly from there. I hadn't written anything at that point. I've read that [I had], but I don't know who's spreading that. I didn't have anything.

What has spurred you back into writing songs?
It was a combination of things. I broke a bone in my hand [playing basketball with his son] and had a long recuperation. I was worried about being able to play [guitar] again and paint again. Part of the rehab was trying to get back to where I was on guitar again. That was an emphasis. Then I had a catch-up meeting with my manager and I just threw it out there that I was interested in playing again and if they heard of any good female rock'n'roll singers I'd be interested in trying to get some stuff together and doing some shows. Nothing came of that but then he asked me if I wanted to do the Knebworth thing for old times' sake.

You co-wrote a song for The Seahorses with Liam in 1997. What do you remember about that first collaboration?
We were both very high. Patsy Kensit was there, as it was at their house and a mate of mine from Manchester was there. It was a weird writing session with spectators. I remember it sounded good. The details are pretty hazy.

> "Liam's got this presence and ability that just commands and transforms what he works on"

I assume this time round was a little bit more sedate and normal?
Yeah. Very. Because I don't drink anymore and I wrote them on my own.

How did it work? Did you just send Liam full songs and get him to do his thing?
Yeah, I had to learn how to make demos again. I'd sing a shit version and put loads of effects and autotune on it and then fire it off to Liam and hope for the best. He'd make little variations now and again, but he made them a billion times better. He's got this presence and ability that just commands and transforms what he works on.

The album really zips along, it sounds really bright and energetic.
A lot of that's down to Greg [Kurstin, producer and multi-instrumentalist] and Joey [Waronker, drummer for Beck/R.E.M.]. They knew each other quite well so there's a lot of off-the-cuff fluidity there that I'm not bringing to the table. I do a lot of homework. I think they do a lot to give the tracks that freshness and spontaneity.

How do you look back on The Stone Roses' reunion?
It was a mixed bag. Some good laughs. A lot of headaches. But I don't want to get into all that.

Since 1997, your recorded musical output has been very sporadic. How do you feel about that?
I'm fine with that. I'm not a career guy. I'm not trying to burnish a CV. I'm out to enjoy myself. So if I'm not in the public eye and I'm not putting out product, that doesn't mean I'm moping around gutted trying to find something to do. I'm busy enjoying something else.

I think a lot of fans of yours would have liked to hear a bit more of your playing over the years…
Well, I'm not seriously ill. So there's still time.

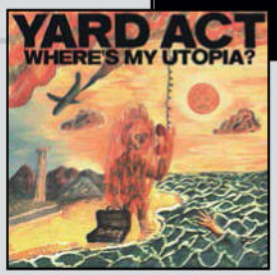
As told to Shaun Curran

John Squire and Liam Gallagher: someone just let slip about the Ian Brown and Noel Gallagher album

Yard Act: "Hello, can you put me through to Daryl Easlea, please?"

Going The Distance

Leeds post-punk crew seize their moment on album two.
By Daryl Easlea



Yard Act
Where's My Utopia?
★★★★
Zen City/Island 5850836 (CD, LP)

With all the concern about follow-up albums after strong debuts, Yard Act needn't worry. Their much-cherished Mercury-nominated 2022 debut *The Overload* felt jaundiced enough at times to sound like an embittered second album. The product of an old indie musical partnership – writers, lyricist James Smith and bassist Ryan Needham – who were on the verge of obsolescence. They refocused and brought their experience to bear with guitarist Sam Shipstone and drummer Jay Russell in a post-punky, sometimes funky stew, showcasing Smith's unfathomable sing-speak. Wrapping a deep-felt passion and love of life within a carapace of sneering, they effortlessly encapsulated the despair of post-Lockdown Britain, with its embrace of superficiality and corruption in public office. After being garlanded through a series of small live showcases, the love for *The Overload* was strong and, within six months, they'd charted at No 2 in the UK and released a collaboration with Elton John.

Two years on, Yard Act could have remade *The Overload* many times over, but acutely aware of pop's clock ticking, with little time to lose, it's as if the group have leapt straight to their sixth album with *Where's My Utopia?*. Signs were clearly there in their non-album 12", The Trench Coat Museum, which came out last summer, with a video that matched every second of its eight minutes, stating on screen: "Despite their swift ascent in the music world, Yard Act were rightly dismissed as a flash in the pan bunch of sell-outs. Whereabouts currently unknown."

The ensuing singles have laid out this witty, ongoing consigning of this public image of 'Yard Act' to the bin. There's Beck homage Petroleum, and the fine, funky and flippant Dream Job – no-wave meets the Blockheads – complete with choreographed promo with its almighty lines, "Step into my office all night long – welcome to the future, paranoia suits you." Finally, We Make Hits, one of the album's key moments, has the line, "Two broke millennial men, and we'd do it again." Smith sings about his and Needham's dreams coming to fruition – at the end, Smith says, "If it's not a hit, we were being ironic."

Whereas *The Overload* sounded as if it cost around £1.20 to make, *Where's My Utopia?* sounds like at least £100 has been spent. Co-produced with Gorillaz' Remi Kabaka Jr, it has all the unpredictability of the cartoon collective's records, adding colour and texture to Yard Act's spindly groove. On one level, it is one very long naval gaze, a realisation that achieving recognition for what a band does isn't entirely worth it. Smith declares, on An illusion, that after achieving success, he "started self-destructing, buying fridge magnets everywhere I went to prove I've been... it's fucking disgusting." The detail of the album's centrepiece, Blackpool Illuminations, continues *The Overload*'s manifesto of hilarity and heartbreak; a lengthy, detailed recollection of a childhood trip to the resort, in which Smith splits his lip and goes tripping on painkillers. Like 100% Endurance at the end of *The Overload*, the author's message rings through: "I don't know, I'm never going to get my utopia/I don't need my utopia, because the unknown is the only hope for a brighter future."

Overall, the album's sense of play is strong and, like its predecessor, the good ultimately wins out. The kitchen sink is often thrown in, too – ironic samples from the 'Scottish play', scratching, cut-ups, possible swipes at the group's Fall comparisons: Grifter's Grief = Cruiser's Creek? The phrase, "This nation's saving grace" is used as well. Even at his most scathing, James Smith is a warm and amusing narrator, and the band, aided by Kabaka Jr, play as if their life depended upon it. *Where's My Utopia?* could join that select pantheon of hand-biting second albums such as *De La Soul Is Dead*, *Paul's Boutique* by the Beasties and *Beauty Stab* by ABC that, although initially misunderstood, have gone on to be regarded as career peaks. Let's see.

Q&A

Yard Act frontman James Smith on fame, optimism and maintaining the indie ethos on a major label

Good grief – you exploded! How has it all been?
Up and down, but wholeheartedly better for having happened, for sure.

What has been the most amusing by-product of 'fame' for you
My dad was helping me pick up a big TV from Argos a few months back in his van. While loading I noticed a young lad starring at us. I asked if he was alright, and he started singing The Overload at us. My dad was well impressed. The boy couldn't believe I was just buying a telly from the retail park like a normal person.

What steps have you taken to avoid 'second album syndrome'?
Never stopping writing and ignoring the expectations of your existing audience.

On We Make Hits, you say, "We formed this band and signed a subsidiary of Universal Music Inc". Did you face hostility when people realised you were on a major?
Probably not as much as we thought we would, to be honest. I think it was more of a mental hurdle for us to overcome than other people. When you get into bands like Fugazi and Big Black, they're so certain in their views that it can become very influential on your own ethos, almost to a fault. Everyone's circumstances are different, and it isn't a one-size-fits-all mantra. I'm confident we made the right decision now. If it's a problem for someone else, boohoo!

> "If *RC* hasn't given the album five stars, then the journalist who wrote the review is obviously an absolute wanker"

It has been said that a cynic can experience beauty on a deeper level than others. Would you agree? Your writing moves between the two...
I flit between both at a pretty volatile rate but if you asked me to pick one, I would call myself an optimist every time. I can't claim to feel more than anyone else, no one can, but I can tell you that when I feel the good in this world, it is more powerful than all the lows put together, if only for a moment, and in the hopes I'll feel it again it's enough to keep me going.

Blackpool Illuminations is often pure poetry, and realises some things are bigger than pop: "Why the fuck was I worried about what wankers think of Album Two". Is anything bigger than pop, though?
Put it this way: if *Record Collector* hasn't given the album five stars, then the journalist who wrote the review is obviously, quite clearly, make no bones about it, an absolute wanker and I'm not bothered one bit. If, however, they did give it five stars, well then, thank you so much, buy *Record Collector*, keep great journalism alive, we're so honoured etc.

What's next?
A book, a film, a lot of tour dates and album three, of course.

Do you fear the well running dry?
No. I only fear the fun drying up.

John Bramwell
The Light Fantastic
★★★★
Townsend BRAM 0001 (CD, LP)
I Am Kloot singer's full comeback
A decade on from I Am Kloot's final album, singer John Bramwell makes his proper

return. While 2017's scrappy *Leave Alone The Empty Spaces* resembled a demos collection, here folk singer Dave Fidler's intricate production finds numerous settings for Bramwell's sardonic voice. Whether in the harmonised Hollies pop of It's Just You, Here It Comes' rumbling bass or Days Go By's stunning layered acapella, Bramwell is back to his sharpest. An ideal entry into his thorny worldview, it deserves to see Bramwell at the very least return to a place next to Michael Head as Britain's most incisive singer-songwriter. Anyone who's missed I Am Kloot's delicate arrangements under Bramwell's menacing lyrics will find much to treasure. He's learned new pop moves too. Fantastic.
John Earls

C Turtle
Expensive Thrills
★★★
Blitzcat BLITZ 149 (LP)
Lo-fi fuzz from London quartet
Urusei Yatsura split over 20 years ago but anyone still missing the Scottish art-rock

band ought to investigate London's C Turtle. They, too, mimic the tricks of Pavement and Sonic Youth. So much so, songs like Splitter could've been lifted from Stephen Malkmus' early songbook and How Many Birds from the same writer's later catalogue. There is a sense of padding out towards the end of the record. The pointless giggling of Shooby. A none-more-lo-fi jam which could've been made by anyone with a drumkit and harmonica. That said, Thurston Moore would approve of the aptly titled Noise Thing. When the guitar racket hangs on a tune and the two singers' voices aren't too coolly detached, that's their sweet spot.
JR Moores

Frank Carter And The Rattlesnakes
Dark Rainbow
★★★
International Death Cult IDC 026 D (CD, LP)
Today, with a touch of the 80s

The edgy Brit indie-rockers explode back on to the scene with their sometimes jarring, sometimes tuneful, always mesmerising creations. As from previous hit albums, this is Carter as frontman along with long-time cohort, guitarist Dean Richardson, plus chums. American Spirit shows them at their powerful best, thumping beat and roaring guitar riffs yet everything neatly choreographed in powerful 80s fashion beneath Carter's rip-roaring vocals. At times it's near pure pop – the slow, echoing Queen Of Hearts and the synth sensations of Honey – while Superstar sees the voice soaring above an electronica rhythm. Self Love is a blistering guitar rocker while the near five-minute title track switches from balladry to boisterous roars. A fitting finale. *Nick Dalton*

Cast
Love Is The Call
★★★
Republic Of Music Cast 1 LP (CD, LP)
Britpop survivors are on stellar form

With Britpop's second coming enjoying an extended period, it's particularly well-timed for Liverpudlian cosmic-psychers, Cast, to re-emerge and produce their best album since their 1995 debut. Their seventh effort might start with short, low-key ballad Bluebird but that turns out to be a complete misnomer for an album chock-full of effervescent indie anthems and buoyant guitars. Frontman John Power has always known his way around a tune but re-focused and taking influence from his old band The La's (he even plays bass across all tracks) he's in joyous and melodic form. The searing Rain That Falls, ballad-like Far Away and the psych-pop of the title track, where the influence of The La's is most evident... all stand out.
Shaun Curran

Everything Everything
Mountainhead
★★★★★
BMG 4050538996074 (CD, LP)
Manchester indie-rock quartet scale the peaks

Being a modern guitar band inevitably turns into a battle of survivalism for any hardened souls who can get through their first few records still intact. Make a record to tour, tour to showcase the new record, it has become an industry of maintenance. Manchester-based quartet Everything Everything have spent a career bucking the trend. Since they emerged at the tailend of the 00s, each album has retooled and reinvented what's gone before and this remarkable seventh seems to combine it all, an astounding criss-crossing of danceable indie-rock, electronic pop, minimalist soul and swarming synth-y grooves. It's an approach most impressively executed on the urgent melancholia of Cold Reactor, the alt-R&B glide of The City and the jittery techno-pop of R U Happy?, but really you could pick any song here. At their strange best, they sound like Radiohead with an ABBA obsession. A special album from a special band.
Niall Doherty

The Fallen Leaves
Simple Songs for Complex People
★★★★
Parliament PARL 012 LP (CD, LP)
Leaves blossom into greatness (again)

Formed in 2004 by former Club Left singer Rob Green and Subway Sect guitarist Rob Symmons, The Fallen Leaves display rare attention to details sadly lost in 21st-century download doldrums, their fifth studio album of compact punk-wired beat broadsides recorded with vintage valve amps, vinyl mastered on old Pye equipment and manufactured using former EMI machines.

Joined by revolving door rhythm section, the album further refines the duo's bolts of evocatively-worded garage punk coated in cool 60s pop sensitivity. While explosive early Who dynamics charge (singles choice) Rosalina and So Much More, Symmons' stingingly dissonant guitar rears effectively throughout as counterpart to Green's evocative lyrics.

A gorgeous artefact that further consolidates the Leaves as the UK's sharpest but most underrated operation.
Kris Needs

Ghost Funk Orchestra
A Trip To The Moon
★★★★
Colemine/Karma Chief Records KCR 12033 (CD, LP)
Haunting lunar soul symphony from NYC

This is the fifth and arguably most arresting album yet by this remarkable New York-based ensemble led by guitarist, composer, arranger, and producer Seth Appelbaum. Their mission, this time, is a widescreen musical celebration of the first Moon landing in 1969, which features a range of space-themed vocal and instrumental tracks punctuated by snippets of actual radio transmissions from Apollo 11. Appelbaum is adept at creating CTI-era jazz-funk soundscapes – *a la* Deodato's Also Sprach Zarathustra (2001) – and garnishing them with elements of late 60s psychedelia; think David Axelrod meets MFSB on acid. Among the highlights are Eyes Of Love, a warp-speed jazz-funk junket featuring the astral vocals of Megan Mancini, and a groovy 60s-style dance track, Where To? One helluva trip, man. *Charles Waring*

Kim Gordon
The Collective
★★★★
Matador OLE2029LP (CD, LP)
Dirty beats reign supreme on Sonic Youth founder's solo second

Evergreen Sonic Youth co-founder Kim Gordon has moved further away from her legendary band on her second solo album, made with superproducer Justin Raisen. On *The Collective*, the needle flickers high into the red with layer upon layer of digital distortion and some of the filthiest beats known to man. Gordon surveys the fractured scenery of modern life – compounded by Instagram, doom-scrolling and post-truth confusion – delivering cut-up thoughts as breathless sprechgesang. Tracks such as Psychedelic Orgasm and It's Dark Inside embody the claustrophobic and saturnine atmosphere on what is essentially an underground hip-hop record made by an inveterate envelope-pushing postmodernist. Gordon said that she was willing to fail for her art with this project, though fail she most certainly didn't.
Jeremy Allen

Ed Harcourt
El Magnifico
★★★★★
Deathless DRLP 001 (CD, LP)
Supremely talented all-rounder hits home run

Since emerging at the turn of the century, singer-songwriter, composer and sometime Libertines member Ed Harcourt has delivered a series of stunning, diverse albums, ranging from thunderous apocalyptic post-pop to introspective ballads, his gifts applauded by everyone from Patti Smith to Marianne Faithfull. He should by rights be a national treasure, and arguably is. His 10th will surely convince floating voters. That literate, baroque voice just won't quit as he sings of strange beauty, Hiroshima rain and dancing like Cassius Clay. From glam-tinged art-rock to spellbinding chamber-soul, this ever-elegant examination of the heart and the mind is like Bukowski rifling through priceless musical boxes and releasing a thousand hummingbirds. Greg Dulli and Kathryn Williams guest, while the host juggles gracefully with fire. *El Magnifico*? Magnificent heaven.
Chris Roberts

Dhani Harrison
Innerstanding
★★★
BMG 4050538936841 (CD)
Son of The Quiet One's compendium of noise

Dhani Harrison's second solo album, and his first for six years, continues his exploration of pop-prog soundscapes, with the occasional melodic nous and hippy sensibilities of his famous father seeping through the ambient adventures. For want of a better description, *Innerstanding* finds him peddling a curious strand of dystopian gothic electronica.

Yet, while there's no shortage of ideas buzzing around these tracks they often have a tendency to come across as incomplete; meanders down sonic and lyrical avenues that fall just short of feeling whole. Blur's Graham Coxon, contributing both guitar and saxophone, gives the likes of Damn That Frequency an alt rock edge, but for the most part it's an overly busy blueprint with frustratingly blurred lines.
Terry Staunton

Judas Priest
Invincible Shield
★★★★
Columbia Records 19658851611 (CD, LP)
Still delivering the goods...

Given the accolades heaped on 2018's *Firepower* (a Top 5 album in both the UK and the US) the expectations for its follow-up were pretty high, and *Invincible Shield* proves itself to be more than just a worthy successor. Released in the year that celebrates Priest's debut *Rocka Rolla*'s 50th birthday, their 19th studio album captures the dynamism of *Firepower* but tweaks the structure a little so that the material is no less heavy but is perhaps less predictable. As you'd expect, Rob Halford's voice and some glorious guitar work still take centre stage – check out Gates Of Hell and As God Is My Witness –while Devil In Disguise is the perfect example of a mid-paced neck-breaker. Amongst the numerous formats available the deluxe hardback CD features three bonus tracks – Fight Of Your Life, Vicious Circle and The Lodger. *John Tucker*

Kaiser Chiefs
Kaiser Chiefs' Easy Eighth Album
★★★
Kaiser Chiefs Recordings Ltd VVNL 46962 (CD, LP)
First in four years from the light-hearted Leeds lads

Perhaps channelling the self-irony of Billy Bragg, who subtitled 1986's *Talking With The Taxman About Poetry* "the difficult third album", the Chiefs are back with business-as-usual indie rock bluster and a few curveballs. But even on the likes of the funk-strewn Feelin' Alright (co-written with co-producer Nile Rodgers) the anthemic chanting of old is never far from the surface. Sentimental Love Songs attempts an uneasy hybrid of Steely Dan cool and Bowie-like theatricality, carried along by Ricky Wilson's default setting vaudevillian persona, and his wry satire-lite comes to the fore again on the disaffection of Job Centre Shuffle. It rattles along at a fine old pace, awash with cheek and charm, and is genuinely touching on paean to lifelong friendships The Lads. *Terry Staunton*

Holy Smokes!

Age-defying magnificence from East Kilbride's brothers grim. ***By Jeremy Allen***

The Jesus & Mary Chain: this is actually them in a great mood

The Jesus And Mary Chain

Glasgow Eyes

★★★★★

Fuzz Club FC 226 V 12 GR (CD, LP)

The anatomy of any comeback these days requires that the artists in question play it reasonably safe. A recognition of everything that went before and a summoning of the essence of what made them popular in the first place is required. The Jesus And Mary Chain achieved that with 2017's *Damage And Joy*, their first studio album in nearly two decades, which ticked enough boxes and homed in on previous triumphs, such as bringing in Isobel Campbell for the Hope Sandoval role in some souped-up Nancy and Lee-style psychedelic pop. Nobody went off script, so job done, especially given the notorious antipathy between brothers Jim and William Reid.

The second studio album of the 21st century, coming a full seven years after the last one, doesn't miss the opportunity to go off-piste and have itself some adventure, however. *Glasgow Eyes* is more exciting and eminently more dangerous than its predecessor. If there's a precedent, then you'll find some of its distortion-channelling wiry menace on B-sides and rarities album *Barbed Wire Kisses* from 1988. That collection has always been a favourite with fans because it's on the B-sides where things get a bit looser and more experimental, where they can indulge their Velvet Underground fantasies within an orbit with a heavier atmosphere.

It doesn't miss an opportunity to go off-piste and have itself some adventure

This year marks 40 years since JAMC played their first show in London. To celebrate that landmark, there'll be an autobiography, a world tour and a documentary out this year, but the thing that they'll surely feel happiest about is just how good the new record is. On *Glasgow Eyes*, box ticking is for squares. Throwing caution to the wind has worked out magnificently on an eighth studio album you're likely to want to play until the groove wears out, just like the old days.

How they've achieved this is apparently by "not fucking each other off", according to Jim Reid. These old sibling adversaries have learned to manage their animus by not pushing each other's buttons. Whatever the arrangement, creatively it's working. Songs like JAMCOD and American Born are up there with their best, The Eagles And The Beatles ("I've been rolling with the Stones / Mick and Keith and Brian Jones…") is a (perhaps unintentional) hoot, while Venal Joy Fast and Discotheque dip into electronics to revelatory effect, making one hope the fragile detente continues to hold.

They've always maintained a reasonable level of competence, but there's no denying that each sequential album has been subject to the law of diminishing returns. *Glasgow Eyes* puts a stop to any perceived rot. It's a staggering, swaggering achievement more vital than anything they've done in the last 35 years.

COLLECTING… The Jesus and Mary Chain

Upside Down

(Creation Records, CRE 012, 1985) **£100**

Reputedly the first proper success for Alan McGee's upstart independent label Creation Records with an impressive 50,000 7"s sold, the splenetic Upside Down announced to the 80s that there definitely weren't nearly enough 45s around with ear-lacerating feedback permeating every inch of the groove. The clamour for the Reid brothers that ensued saw them soon snapped up by WEA subsidiary Blanco y Negro, leading them to chart success and more improbably onto the cover of *Smash Hits* a year later.

Riot!

(Fierce Recordings ⍭– Fright 004, 1985) **£175**

It's hard to imagine now, but the Mary Chain were in such demand in the early days that a recording of the riot they caused at the North London Polytechnic in March 1985 made it out into the public domain via a partially unofficial, one-sided 7".

April Skies

(Blanco Y Negro ⍭– NEG 24T, 1987) **£200**

In the old days, a brown paper bag usually signified that you were drinking something you shouldn't in the street, though on Discogs, a copy of April Skies with the custom brown paper bag it came in, complete with the name of the group and song, inflates the asking price of a landmark single which took the Mary Chain into the UK Top 10 for the first time. Brown sugar paper, how come you taste so good?

Kevin Shields / Jesus & Mary Chain – Lost In Translation

(Not On Label ⍭– LITEP 450612, 2007) **£100**

A rare split single bringing together noisy miserablists from either side of the Irish Sea in Kevin Shields of My Bloody Valentine with City Girl, and the Jesus And Mary Chain with their delicious Phil Spector-referencing Just Like Honey on the B-side. Both offerings contributed a wealth of atmospheric feedback and bright jangly riffs to Sofia Coppola's hymn to cultural displacement, *Lost In Translation*.

Live At The Fox Theatre In Detroit

(Third Man Records ⍭– TMR-731, 2021) **£35**

The Mary Chain's first single since 1998 was released in celebration of Jack White's Third Man Records opening a shop in London. Live renditions of The Living End, Teenage Lust and Cracking Up recorded in the American city in October 2018 can be played at a leisurely 33 1⁄3rpm.

Robby Krieger And The Soul Savages

Robby Krieger And The Soul Savages

★★★

The Players Club/Mascot Label Group TPC 77152 (CD)

A window into the Doors guitarist's latest live outfit

Robby Krieger has said that The Soul Savages – veterans, between them, of Aretha Franklin, Stevie Wonder and Chaka Khan bands – have inspired him to do new things on this all-instrumental flexing of his R&B chops, but there's no mistaking the Doors guitarist's signature sound, switching between fuzzy blues lines and liquid slide that cuts through the slightly chaotic opening cut, Shark Skin Suit. Things settle as the album progresses: Krieger still has an ear for organists, and moody interplay with Ed Roth, as on the track Samosas & Kingfishers, remains his comfort zone. More genteel than their name would suggest, The Savages are nonetheless consummate players, with textured grooves at their dexterous fingertips.

Jason Draper

Oisin Leech

Cold Sea

★★★★

Outside Music/Tremone Records OUT 9279 (CD, LP)

Irish folkster goes it alone

With his reputation established as part of The Lost Brothers, Leech's solo album is another artistic triumph. The nine superbly crafted tracks are characterised by excellent musicianship from the likes of Tony Garnier, great vocals, Steve Gunn's empathic production and an affecting emotional impact. This compelling blend is typified by songs such as the

warm, assured October Sun, the evocative Empire and the elegant Colour Of The Rain; the latter's expressive power is gently reminiscent of Nick Drake. There are thoughtful ideas throughout, including Maritime Radio, which merges a radio broadcast with gorgeous, ethereal guitar. Elsewhere, the title track's surging soundscapes are hypnotic and Trawbreaga Bay is an irresistible gem with beautiful strings. *Cold Sea* is a splendid achievement. *Steve Burniston*

The Libertines
All Quiet On The Eastern Esplanade
★★★
EMI EMIXY2111 (CD, LP, Cassette)
Indie rabble in search of Arcadian utopia

Although Carl Barat and Peter Doherty have remained prolific solo, The Libertines' fourth album is their first together for a decade. Four Barat-led rockers recapture the vitality that first excited fans, Run Run Run and Be Young helter-skelter mischief perfectly depicting The Libertines' best chaos. Doherty's wistful ballads are more uneven. Shiver's beautiful cocktail jazz and Merry Old England's haunting piano bring welcome new elements, some others seem autopilot Arcadian visions. Doherty has been trying to perfect Songs They Never Play On The Radio on record since 2006, yet the result is merely a pretty enough filler of a waltz. Neither classic comeback nor addled disaster, it's hopefully a stepping stone to again becoming a functioning exciting live act and more productive studio band. *John Earls*

The Loveless
Meet The Loveless
★★★
Cadiz Music CADIZCD 257 (CD, LP)
New project from Soft Cell icon

Marc Almond's distinctive vocals and sense of musical adventure have allowed him to embrace opera, synth pop, Brel (Jacques) and Tull (Jethro) with equal aplomb. He's never lacked lung power when the song demanded, and with The Loveless (featuring long-serving guitar foil Neal X), Almond unleashes his inner Iggy Pop, proving himself to be, quite frankly, a streetwalkin' cheetah with a heart full o' napalm, tearing into a stripped-down, cranked-up set of garage rock-style covers. Highlights are frequent (Alice Cooper's Under My Wheels, Bo Diddley's Pills, The Strangeloves' Night Time), and on the strength of the two top-flight originals (Wild In The Streets, Nothing At All), it's to be hoped this is more than a one-shot deal. *Rich Davenport*

Magnum
Here Comes The Rain
★★★
SPV SPV249040 (CD/CD/DVD, 2LP)
Another top notch release from British stalwarts

It seems to be an unwritten rule that every second January a new Magnum album appears and *Here Comes The Rain*, resplendent in its Rodney Matthews artwork, continues the trend. Melodic and progressive, the British quintet's 23rd studio outing is as grandiose yet accessible as any of their more recent releases, and songs like opener Run Into The Shadows and I Wanna Live readily match the high standards the band set for themselves back in the 80s. Arguably the album doesn't really break any new ground, but if it ain't broke, don't fix it, and there's plenty here for die-hard fans to get enthused about. A fitting send-off for founder and guitarist Tony Clarkin, who died in January, it's worth paying that bit extra for the digipack, as the live DVD from the December 2022 show at KK's Steelmill features a cracking set. *John Tucker*

Modern English
1234
★★★★
Inkind Music IKMME 04 CD (CD, LP)
Modern magic

Post-punk electronica-tinged favourites return for their first album in eight years, and with the line-up that recorded 1981's debut *Mesh & Lace*. It's an uplifting affair at times, if such can be said of a band that still relish their Joy Division influence, with guitar and keyboards reaching for the sky on tracks such as Not Fake. There are plenty of New Order-like throbbing basslines, not least on Exploding, with Robbie Grey's dark, distorted vocals and "danger of death" chorus chant, a five-minute epic. Crazy Lovers, meanwhile, is a classic three-minute electro-pop single. Somewhere in between is Genius, a laconic, chugging number driven by Gary McDowell's guitar riff. Echoes of the past but very much of today. *Nick Dalton*

My Life Story
Loving You Is Killing Me
★★★★
Exilophone/Republic of Music MLS 16 (CD, LP)
Effortlessly alluring thinking person's pop

There has arguably been a tendency to view My Life Story as clinging to the Britpop coattails of Blur or Pulp (they've opened for both bands), but creative linchpin Jake Shillingford remains one of the enduring, unsung heroes of smart, elegantly constructed beat group tropes. This fifth album ticks boxes with a pleasing flourish, from the opening singalong Running Out Of Heartbeats to the closing synth grandeur of the ballad-like Wasted.

Never afraid to embrace the epic, Shillingford excels in portraits of everyday folk in soaring, widescreen settings (The Beach Boys-meets-Bunnymen glory of B-side Girl, the flamboyant Urban Mountaineer), intimate tales in extravagant threads. The orchestrations enrich but rarely overwhelm, the harmonies pull at your heart, and the songs seduce the listener in a matter of seconds. A wonderful record. *Terry Staunton*

Real Estate
Daniel
★★★★
Domino WIGLP 529 (CD, LP)
US indie-rockers get back on track

There is always something heartening about a band in mid-life making the (admittedly predictable) move back towards the sound that for which they are most associated. Six albums in, indie veterans Real Estate have reached such a stage. They may not have strayed too far from the gentle, intricate melodicism of their roots but after attempts to broaden their scope with new collaborators on 2020's *The Main Thing*, Daniel sees a return to the deceptively simple, bright and sunshine-y jangle of their best work. Recorded in just nine days, despite the languor of the lyrics, the songs maintain a freshness that proves evocative, with attractive melodies aplenty (Somebody New, the Beach Boys-harmonies of Water Underground, the country-ish Victoria). A welcome return to form. *Shaun Curran*

Laetitia Sadier
Rooting For Love
★★★
Duophonic Super45s DS 45 CD 62 (CD, LP)
Stereolab vet calls for a mindful revolution

Eight years after her last solo set, Stereolab's lead voice returns with serene radicalism undimmed. "Gnosis" is Sadier's guiding concept, the idea of striving towards a united understanding of collectivity and selfhood. Who + What? elucidates a declared "need to expand" over shifting arrangements of zither, vibraphone and scudding bass; billed as The Choir, five voices harmonise affirmatively. Une Autre Attente and The Dash echo Stereolab in their retro-futurist funk and space-lounge chic, while Protéïformunité begins in dreamy repose before bursting into colour, suggesting an awakening consciousness. The brisk Don't Forget You're Mine harbours a dicier wake-up call ("A good slap is what you need"), though the Wurlitzer-enhanced La Nageuse Nue reunites with The Choir to advocate "a cleansing": becalmed advice for a troubled world on a coolly composed album of healing and harmony. *Kevin Harley*

Saxon
Hell, Fire And Damnation
★★★★
Silver Lining Music SLM098P42 (CD, LP)
Heavy metal thunder from hard rock veterans

With their recent releases, Saxon are mining a very rich vein of musical creativity. Hell, Fire And Damnation, the band's 24th studio outing, is a solid and dependable metal release, and in guitarist Brian Tatler from fellow NWOBHM survivors Diamond Head they have found an able replacement for outgoing original guitarist Paul Quinn. Expansive material like There's Something in Roswell and Kubla Khan And The Merchant Of Venice marks the album out as broad in scope musically, but it's also lyrically capacious with frontman (and sole remaining founder member) Biff Byford indulging his love of history and touching on – amongst other things – Marco Polo, the French Revolution and the pirate radio stations of the 60s. Lob in some narration by Brian Blessed and you've got a top-drawer release. *John Tucker*

The Snuts
Millennials
★★★
Happy Artist HAR 001 (CD, LP)
Indie stars, now fully independent

Despite two Top 3 albums, West

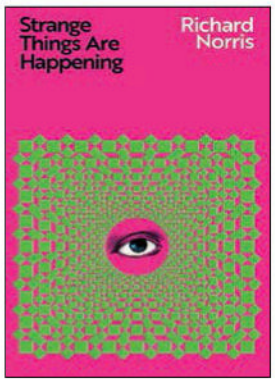
Lothian indie quartet The Snuts endured a messy split from Parlophone in 2022: their own new label is named after hearing a Parlophone exec claim, "There's no such thing as a happy artist." Album three is a more considered retort: the self-produced *Millennials* is their biggest-sounding album, despite lasting just half-an-hour. Closing big-hearted anthem Circles is the only ballad, but melancholy also underpins infectious singalongs Millionaires and Butterside. Now mastering the Franz Ferdinand style indie-dance they'd previously hinted at in YoYo and earworm single NPC, there's also plenty of their trademark unabashed euphoria, with Nova Star utterly irresistible. Whatever happened with Parlophone, The Snuts have emerged victorious and deserve to have the last laugh. *John Earls*

Faye Webster
Underdressed At The Symphony
★★★★
Secretly Canadian SC 491 (CD, LP)
Thriving Atlanta star hides in plain sight

Faye Webster titled her fifth album after her last-minute urges – no time to dress up – to attend symphony concerts and lose herself. It's a nifty metaphor for *Underdressed…*, a spare but slippery showcase of spontaneous-seeming instinct. The silky Thinking About You milks maximum returns from minimal ingredients, the title repeated until the song reflects its obsessive theme. Rootsy currents – soul, country – merge with soft-rock and R&B, with Matt Stoessel's floating pedal steel (Nels Cline also guests) and Nick Rosen's piano lightening the lush, loose chamber-pop settings of But Not Kiss; on the chugging Lego Ring, Lil Yachty slots in smoothly. The captivating results are easy yet deep, unforced yet wrong-footing, notably when the faux-naïve He Loves Me Yeah! details what seems like a toxic relationship. "This is why I'm confusing," sings Webster elsewhere, a one-off moving to a singularly fluent beat. *Kevin Harley*

NEXT MONTH
Robin Trower Ride
Khruangbin Dee C Lee
Manics Nico

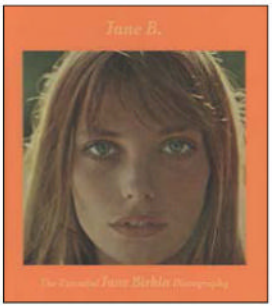
Books



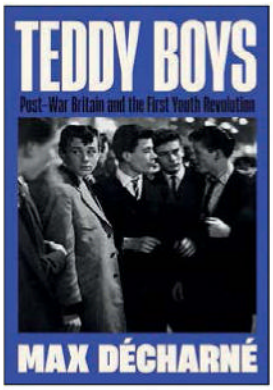
Strange Things Are Happening
Richard Norris
★★★
White Rabbit, £25
ISBN 9781399609760, 304 pages
Memoir breezes through punk, psychedelia and acid house
An intense chat in a Stoke Newington cafe with Bill Drummond inspired Norris to cast his mind back to childhood and begin his autobiography. As a producer, engineer and DJ, best known for forming the core duo of The Grid with Dave Ball, he's seen the music industry's multiple scenes from the inside out, meeting and collaborating with a string of rock characters from Genesis P Orridge to Robert Fripp, and becoming good pals with the likes of Joe Strummer.

He possesses a vivid memory, and his almost accidental ascent – he admits he's an ideas-and-spontaneity DIY guy, rather than a musical maestro – is recalled with an even balance of self-glorification and self-deprecation. If it's hard to get as excited as he does about, say, going to a Seeds gig in Kentish Town with Bobby Gillespie, the scenes of hanging out in Hollywood with Oliver Stone and Daryl Hannah are a touch more captivating. His evangelism for Sun Ra and the Acid House era will be highly relatable for some. And although his retrospective snootiness about The Sweet and Mud whiffs of "proper music" bore, he's spent much of his career doling out irreverence and wide-eyed enthusiasm, a psychedelic punk.
Chris Roberts

Blowin' Like Hell: The William Clarke Story
Paul Barry
★★★★
Palmetto Publishing, £18.99
ISBN 9798822914568, 141 pages
Blues harmonica ace's ultimately tragic tale
William Clarke hailed from a generation of white harmonica players who emerged on the West Coast blues scene in the 80s. A powerhouse player, with natural swing, he learned from bluesmen including Smokey Wilson, George Smith and Shakey Jake Harris, all of whom he recorded with in the 70s and early 80s. In 1990, he joined Alligator Records, the leading contemporary US blues label, cutting four award-winning albums, earning him an international reputation as one of the best blues harmonica players on the planet. Alcohol dependency and life on the road took its toll, and his battle with the bottle ended in 1996 as he died aged 45. A loving but harrowing story told by his blues harmonica buddy, Paul Barry. *Tony Burke*



Jane B.: The Essential Jane Birkin Discography
Gary Simons
★★★
Secret History Books, $20.00 (dustygroove.com)
No ISBN, 40 pages
Ideal for checking one's Birkin stocks
When singer and actor Jane Birkin passed in 2023, there was a genuine outpouring of grief, not just for her Serge Gainsbourg connection, but for the fact Birkin had maintained the life of a true Bohemian; how this clearly genteel upper-class Londoner melded into the Parisian demi-monde and remained there all her life. This slender volume – revised here in a second edition to commemorate her death – captures the artist through her recorded works. After a compact, fact-packed biography, like a soulful wiki, Simons lists all of Birkin's releases and the significant double bills with Gainsbourg, notorious forever for their second collaboration, Je T'Aime… Moi Non Plus. *The Essential…* offers compact descriptions of each single and album, full of detail. It is a strong companion to Birkin's autobiography of sorts, *Munkey Diaries*, which took her singing and acting for granted – this unpacks each release, taking readers on a poignant journey through some of the more underground releases of the late 20th (and early 21st) Century. Tracklistings would have been a bonus for each release, but *Jane B.: The Essential Jane Birkin Discography* is a superb jumping in point for those who remain Birkin-curious. *Daryl Easlea*



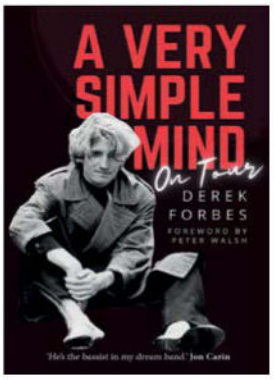
Teddy Boys: Post-War Britain And The First Youth Revolution
Max Decharné
★★★★
Profile, £25
ISBN 9781846689789, 336 pages
Rockin' in the free world, 50s-style
In the popular press of the 50s, Teds were often portrayed – and derided – as little more than hoodlums slashing cinema seats while watching Bill Haley in *Rock Around The Clock*. Sundry youth movements that followed would be received with similar levels of outrage, but musician Decharné (Gallon Drunk, Flaming Stars) takes a more considered, affectionate view of the best-dressed kids on the block.

Beyond a celebration of the protagonists' drape coats and other stylistic flourishes, this is a persuasively detailed chronicle of an entire country, and how young men in particular sought to rail against the bleak, monochrome austerity of the times. Where others maligned young people for their need to find an identity of their own, the author instead sees them as an important touchstone to how future generations would strive to assert themselves.

He writes especially well on Britain's struggles to rebuild itself after wartime and the obstacles it continued to face, and the part music played with the emergence of rock'n'roll. It's an engrossing read, meticulously researched, and proof positive that, as would be just as evident in the 60s and 70s, society as a whole is frequently defined by its counter-cultures.
Terry Staunton

Bobby Darin: The Ultimate Listener's Guide
Shane Brown
★★★★
Amazon, £17.99
ISBN 9798860402690, 538 pages
Fascinating overview of an intriguing performer
Who was Bobby Darin? For some the light-entertaining rock'n'roller of Splish-Splash and Dream Lover, for others the borderline RatPacker of Beyond The Sea and Mack The Knife, for others the country soulman of If I Were A Carpenter and Darling Be Home Soon. What is clear is, he was a consummate professional, an agile showman who crammed a tremendous amount into his 37 years, whose genre-hopping at times stymied his success in the public eye. For those who enjoyed Jack Watkins' exploration of Darin's career in the Christmas *RC* just past, *Bobby Darin: The Ultimate Listener's Guide* is a perfect next step. Don't be alarmed by its page length and title, which suggest it is for the hardcore alone; Shane Brown is an academic with a populist touch who makes Darin's career accessible to all. This third edition is even more fact-packed than the previous two, exploring a sessionography late 1955-February 1973 that, at times, has been opaque to research. All of his releases are detailed across his panoply of labels: Atco, Atlantic, Capitol and Motown, plus television, filmography, unreleased recordings, and lists of his songs covered by others. *The Ultimate Listener's Guide* will pique the curiosity of those wishing to travel further with this supremely talented writer and performer.
Daryl Easlea

Destiny Stopped Screaming: The Life And Times Of Adrian Borland
Simon Heavisides
★★★★
Stichting Opposite Direction, £35
ISBN 9789090379357, 500 pages
Compelling biography of underappreciated cult hero
This homage to the late Adrian Borland is a labour of love, exhaustively researched and deep on detail. While it's gospel that The Sound were the great lost messiahs of the post-punk era, this narrative, involving most interested parties, peers beyond cliches. It delves into the minutiae of their frontman's life: his creativity, his frustrations, his battle with schizoaffective disorder (which led to his suicide in 1999). The book, written without guile by a lifelong fan, doesn't shy away from depressing truths. It may even focus on the dark side a little too much. But then people said that about The Sound. We're reminded that Borland burned with music before and after that hallowed band, from The Outsiders to Honolulu Mountain Daffodils. His complex relationships (not least with his father) are discussed, and there's a healthy, mythology-busting candour from most interviewees. And while "success" evaded The Sound, the music survives, winning. Streams of press quotes across the years convey how exhilarating their live sets were, and how 1981's *From The Lion's Mouth* stands as an album which The Bunnymen, U2 or Joy Division would have given their eye teeth to have made. A devotional tribute to a tormented titan. *Chris Roberts*



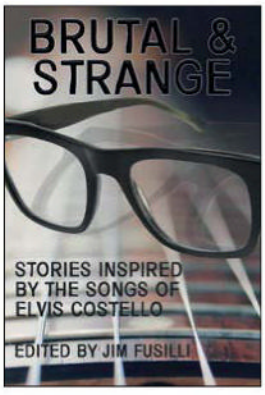
A Very Simple Mind
Derek Forbes
★★★★
McNidder & Grace, £22
ISBN 9780857161262 5, 192 pages
Stadiums and substances revisited
The Scottish rock band Simple Minds are still touring, 47 years after they formed in Glasgow in 1977, but their most interesting years came, it's not unreasonable to state, before they went massive in the mid-80s. Their best-known bass player, Derek Forbes, was a member from 1978 until he suddenly was ousted in 1985: his bass parts gave loads of the best Minds songs drive and sheen, from The American (1981) to Waterfront ('83). Forbes' memoir is a blast, focusing on the good times and the madness of being in a huge arena band rather than slagging off his former bandmates or being bitter about his dismissal. The *New Gold Dream* album (1982) was made on magic mushrooms, he remembers, while his bulletproof ability to handle the rock'n'roll lifestyle served him well, judging by the number of puff-and-powder encounters he enjoyed.
While Forbes' approach to bass was combative ("it should be like warfare – you want the first few rows to shit themselves") the book's tone is cheerful, as well it should be: he went on to a long and distinguished career with Propaganda, The Alarm, Kirsty MacColl, Big Country and others. His relationship with Minds singer Jim Kerr and guitarist Charlie Burchill remained in place, and he returned as a touring member from 1995 to 1998. For once, it's refreshing to read a memoir where no one gets thrown under the bus – unless they really deserve it. *Joel McIver*

Gettin' Kinda Itchie: The Groups That Made The Mamas & The Papas
Richard Barton Campbell
★★★
Providence Place, £27.40
ISBN 9798988490302, 240 pages
You've heard the song, now read the full story
The title comes from the opening lines of Creeque Alley, the Mamas & The Papas' potted four-minute autobiography of the folk scene that spawned them. But this is, obviously, a

considerably more fleshed-out version. As in the song, it's something of a jigsaw puzzle with the various pieces flitting in and out of each others' lives on the road to fame coming a-calling.

In addition to the core quartet, there's a lively supporting cast (David Crosby, John Sebastian, Gordon Lightfoot) and a learned study of how the coffee bars and basement clubs of New York's Greenwich Village became a cauldron of musical styles that would ultimately breach the pop charts. That would come later, though; here, the author focuses on a prequel story, highlighting many individuals and groups other books have arguably treated as mere footnotes.

Campbell is well placed to deliver a satisfying, all-boxes ticked account, having written about the band for more than 40 years ("Mama" Michelle Phillips called him "the keeper of the flame"), although his prose can be a little flat. Nevertheless, the historian in him helps the narrative move at a steady pace, the attention to factual detail compensating for the occasional lack of colour. *Terry Staunton*



Brutal & Strange: Stories Inspired By The Songs Of Elvis Costello

Edited by Jim Fusilli

★★★★

Down & Out, £15.65
ISBN 9781643963457, 278 pages

This year's remodels

Throughout his lengthy career, from the pulp noir of Watching The Detectives onwards, Elvis Costello has routinely been described by reviewers as having a novelist's approach to lyric-writing. *Brutal & Strange* picks up that particular ball and runs with it, inviting 18 contemporary crime writers to submit tales of their own, with EC song titles as their starting point.

It makes for an intriguing collection of fiction, though not always as an extension of Costello's own concerns in the source material. In song, Tramp The Dirt Down is a venomous diatribe against Thatcher, but Catriona McPherson's prose focuses on three sisters at their mother's funeral, recalling the cruelty of their younger years. Elsewhere, however, Gar Anthony Howard's take on Every Day I Write The Book is in the same emotionally obsessive ballpark as Elvis' original sinister and vengeful narrator.

Perhaps the best known writer here, Mark Billingham, is also the most evocative, fleshing out the back story of the fatalistic barroom floozy Costello created in Our Little Angel; a heartbreaking study of a woman on the fringes of society. Nearly every voice in this compendium speaks with insight and an eloquence fans of the man at the heart of the project will find familiar. *Terry Staunton*

Jazz With A Beat: Small Group Swing 1940-1960

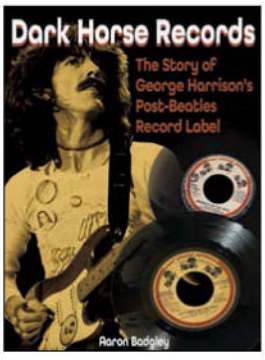
Tad Richards

★★★

Excelsior Editions, £21
ISBN 9781438496009, 188 pages

Diggin' the roots of the rock'n'roll revolution

Tracing the history of how R&B emerged from the swing band era – eventually leading to rock & roll, Richards tells the story of musicians who started in big bands like Louis Jordan, Eddie Vinson, Roy Milton, Joe Liggins and Illinois Jacquet and who saw big bands were on the way out and took the opportunity to make great records. Diehard jazzers shunned R&B, especially honking sax players – but the punters and dancers loved them feeding juke boxes their dimes and buying their records.
A detailed story of how black music changed over two decades. *Tony Burke*



Dark Horse Records: The Story Of George Harrison's Post-Beatles Record Label

Aaron Badgley

★★★

Sonic Bond, £17.99
ISBN 9781789522877, 210 pages

The quiet one's quietly run label explored

It is interesting that George Harrison, straight after all the financial hardship of Apple, would be the Beatle who created the most ambitious of the post-Fab imprints; after all, he'd taken the A&R side of Apple the most seriously, working studiously away from the limelight with acts such as Doris Troy, Jackie Lomax, Billy Preston, and Ronnie Spector. When Apple finally hit the buffers in 1974, Harrison launched Dark Horse – named after Uchchaihshravas, the Hindu seven-headed flying steed. Initially distributed by A&M, Dark Horse had a bespoke stable of acts, all personally selected by Harrison: Ravi Shankar first and foremost, Splinter, Jiva, ex-Wings man Henry McCullough, Attitudes (featuring David Foster), Stairsteps and their lead singer, Keni Burke, solo. Harrison was still signed to Apple, so neither his album of the same name to lead the fanfare, nor its follow-up, *Extra Texture*, appeared on his own imprint. By the time Harrison did join the label in late 1976, the roster was petering out. Had any of its releases become major successes, the label would have got greater love (and revenue). Son Dhani revived the label in 2004, and its eclectic approach to A&R continues to this day. Aaron Badgley pieces the history together with great detail, proving that Dark Horse was much more than the few paragraphs it is usually allowed in a Harrison biography, and as such, *Dark Horse Records...* is a fascinating addition to the Beatles bookshelf. *Daryl Easlea*

Prime Cuts: An Illustrated Barn Records Singles Discography

Chris Selby & Ian Edmundson

★★★★

Noize Books & Recordings, £39.99
ISBN 9798870783765, 343 pages

Chas Chandler's late 70s imprint in Barnstorming detail

There can be few 'indie' labels as unloved as Barn. Set up by Chas Chandler as a publishing company in the early 70s, by 1976, Chandler's dream of running his own record label came true, buoyed up by the commercial success of Slade. Like a working man's Apple, Barn established itself at 35 Portland Place, the former IBC studios in London. There were no grand illusions, however, just a desire to make hits. Distributed through Polydor, its tenure coincided with the commercial nosedive of Slade, so there wasn't even a cash cow to keep it afloat. Its mixture of seasoned old timers (Medicine Head, The Animals) were among new Chandler discoveries, such as Brian Parrish and Nick Van Eede. Barn even had the obligatory punk turn, The Depressions. Yet these tunes could not get arrested if they tried. Slade released some of the most interesting singles of their career on the label: Give Us A Goal – terrace rock; Rock'n'Roll Bolero – Slade go disco; and the Elvis tribute My Baby Left Me, which at No 34 was the highest any Barn release got in the charts. Barn ended as an independent through Pinnacle before dissolving in 1980. Chris Selby and Ian Edmonson have produced another Noize publication full of label, sleeve and release info; creating the sort of book that the authors themselves want on their shelves. In the end, the true success of Barn was Nick Van Eede, who, within a decade, would be No 1 in America with his band Cutting Crew and (I Just) Died In Your Arms. *Daryl Easlea*

Films

Queen Rock Montreal

★★★★

Pathé Live (Cinemas)

Multi-storey Mercury...

The way Brian May tells it, director Saul Swimmer wanted Queen to wear the same clothes over two nights to film their November 1981 Montreal Forum gigs. Cue massive huff. Freddie Mercury was displeased; the band weren't too happy with cameras all over their stage. Not to worry: a stroppy Queen is a killer Queen in this concert film, spruced up and emlarged for multi-storey IMAX reissue. With the previously questionable syncing remedied, *...Rock Montreal* finds the band in their pomp, galvanised by *The Game*'s success and fabulously peeved off with filming demands.

Despite the editing out of Flash/The Hero (a less necessary Jailhouse Rock stays), the setlist is spot-on. Staples like Now I'm Here gain fresh attack; new cuts like Under Pressure pull their weight. The band are tighter than Freddie's whities, too, and it's a joy to see mild-hearted John Deacon bopping merrily away. Although the drum/guitar solos run to surplus, the cumulative effect thrills as Tie Your Mother Down, a stomping Another One Bites The Dust and Sheer Heart Attack crank up the heat. And at the heart of it, there's the moving spectacle of Freddie writ large, every sweat bead glistening up close. The supersized cinema experience might have been made for him. *Kevin Harley*

Tramps!

★★★

Bohemia Media (Streaming)

Celebrating a scene where hedonism had a heart of gold

Early on in director Kevin Hiege's nostalgic look at the New Romantic movement, one contributor says "life under Thatcher was very tough, I think we *needed* an escape." It's a fairly matter-of-fact assessment of what the rest of the documentary sets out to explore, of how the grimness of recession gave birth to one of the most glamorous and euphoric subcultures the UK has ever seen.

Although rising from the ashes of punk, the New Romantics painted on a significantly broader canvas with a richer palette, which, while dressing to the nines and demanding the world took notice, was also a safe haven for what the rest of society saw as loners and misfits. As brash and confident as its most renowned "faces" were (Boy George, Philip Salon), it was, to some degree, a gang that aggressively protected its members from the derision of others.

Hiege's camera catches up with numerous movers and shakers 40-plus years later, some laughing at their own perceived decadence while stating with pride how it was more welcoming to the gay community than any previous youth movement. The impact of AIDS on that community laces a tangible sadness into the narrative, but the lasting impression is of young people finding their voice and a place to use it as loudly and as fabulously as they pleased. *Terry Staunton*

Singles

Blossom Toes Postcard/Everyone's Leaving Me Now *Think Like A Key Music TLAS 002*

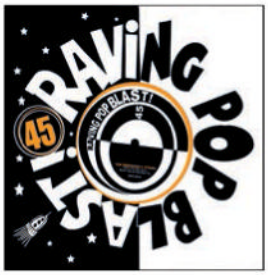
Like many others, I guess, I learned about Blossom Toes in August '73 when Pete Frame included them in his Rock Family Tree of (who else?) Family in an excellent edition of *Zig Zag,* which I still have somewhere. But I heard of them too late; Postcard, their third single, amounted to nearly three minutes of psychedelic perfection from the autumn of '68, offering a tale of kipping on the beach, mozzy bites and dodgy doctors that's a touch wittier than Traffic's Paper Sun. Giorgio Gomelsky (Yardbirds et al) corrals a rambling song into audio order, making this charming band utterly accessible and as whimsical as a toddler's conversation. Poli Palmer's Everyone's Leaving Me Now is a tender jazzy waltz for the lonely: "People don't go round my pad anymore," he laments, slightly groovily, just before the song shifts into 5/4. It's not too tricksy, however, so its rhythmic adeptness won't remotely frighten the horses; it's a little like a milder early Soft Machine. Bliss.

Soft Machine The Dew At Dawn/(Slightly) Slightly All The Time *My Only Desire MOD 007*

This is a contemporary iteration of the questing fusionists, captured last year. It's part of a new Brit Jazz 45s series by My Only Desire records, wrapped in a striking sleeve. Gosh, contemporary jazz singles! It's been many years since they were a thing, unless you count reissues aimed at the dancefloor. The Dew At Dawn finds Theo Travis' soprano sax leading a light-stepping reggae makeover of Harry Beckett's wistful The Dew At Dawn. They revisit past glories in a new take of their third album's (Slightly) Slightly All The Time, John Etheridge's guitar replacing composer Mike Ratledge's electric piano, while beautiful flowing flute from Travis illuminates affairs midway through. It's still prog rock, somehow, however jazzy it may be. And it's still beguiling.

Thee Girl Fridays Double Crossing Double Agent/Ejector Seat *Spinout Nuggets SN 112*

Scottish beat merchants Thee Girl Fridays return, all skimpy organ, crummy Watkins Rapier-esque guitar, plonking bass and gongy cymbals, celebrating a dodgy operator like they grew up calling Barry Gray daddy. Very much an analogue recording, it has a two-bob authenticity, like it was cut in the storeroom of Poundstretcher during a lunchbreak rather than a renowned analogue facility in Edinburgh. They missed a trick, however, as the wild-eyed pounding Ejector Seat, which resembles Joe Meek in dub, should have been the A-side. Fan of punky retro garage beat music? So are they. You should get together.



The Emergency Stairs That's The Way Lyfe Is EP *Raving Pop Blast RAVE 20238*

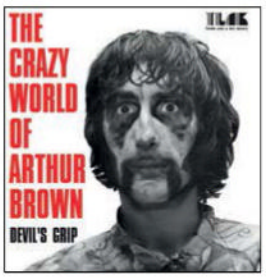
This four-track orange vinyl EP from this rising French garage band makes Thee Girl Fridays' record sound like it was laid at the Power Station with Trevor Horn producing. But that's fine: they'd sound like total twots in a polished environment, and you can still hear everything distinctly, such as the twig-thin guitar, shoebox drums, and organ phoned in from the buckle on Orion's belt. Imagine the first demo by The Pretty Things trying to be The Animals fronted by Ferris Bueller – that's a good thing, by the way. The fun flies by, the standouts being Walkin' Side By Side With You and Living Room Dance Party, which sure beats the kitchen disco the media loves to drone on about these days, thinking they are hip. Enjoy *Lyfe*, as Lawrie McMenemy almost used to say.

Aretha Franklin Can You Love Again/I'm Trying To Overcome *Soul4Real S4R 32*

I don't consider myself an Aretha fan per se but it's hard not to be blown away when she was on form and the track is new to you. Soul4Real's increasingly impressive catalogue now boasts its second entry by Lady Soul. It's a moving, stately blast from the heart, produced by Aretha and Q (Jones) from 1972's *Hey Now Hey (The Other Side Of The Sky)* sessions, and its brilliance makes me wonder why it didn't make the cut as it would have really perked up a patchy album. That could never be said about my fave Aretha LP, 1970's *Spirit In The Dark,* which could not be improved, not even by the dazzling I'm Trying To Overcome. Full of the verve of Ree at her best, it finds her brilliance matched by the Muscle Shoals Swampers in perfect form. Is that the great Pat Lewis in the background or Sister Soul Carolyn? Whoever it is, they'll ice your spine.

Skinshape It's Real/Amnesia *Lewis Recordings LEWIS 11669*

Debut 45 from the new album *Craterellus Tubaeformis* – an edible mushroom, for those of us who are not mycologists. Indie-psych-soul-jazzy-wossname Skinshape (Will Dorey) delivers lyrical philosophy in an idle manner on Amnesia, concluding that, "Truth is your only wealth". Fair point, guv. It's sparing stuff: slapback-echo guitar creates patterns like a mosaic, the bass nurdles insistently and the drums do no more than keep things striding along, but it doesn't feel like anything's missing. Empty is the new full. On the more perky It's Real, Dorey's singing is a little reminiscent of Paul Simon's, assuming Simon has just rolled out of bed mid-afternoon, and lyrically it's a bit like Jethro Tull in Jeffrey Goes To Leicester Square mode: faced with a crowd, Dorey can see right through it. This won't change your life, but it might brighten it a tad.



The Crazy World Of Arthur Brown Devil's Grip/Give Him A Flower *Think Like A Key Music TLAS 005*

Before mankind and Arthur Brown invented Fire!, it was in the Devil's Grip, a moody, demonic affair with stinky organ from Vincent Crane, but without the mania that made its successor successful. There's still a hint of club R&B in Arthur's vocals, and the freakout middle with a scream like Ian Gillan's, is almost a blueprint for Deep Purple: musical brainboxes like to blame Ozzy for metal, sometimes even The Move's Brontosaurus, and certainly Blue Cheer, but nobody fingers Arthur Brown. On the flip, Give Him A Flower is a music hall Arf turning his other cheeky cheek in the face of outrageous assault; play this to your kids and they'd never guess it was Arthur Brown. Mostly because they've never heard of him. Maybe they should.

Anji Cakebread Dear Computer/Simple Song *Think Like A Key Music TLAS 003*

It might be news to you that there are collectable 70s records on the Magnet label. Here is one, a plodding peculiarity of primitive electropop, full of bubbly noises and the ring modulated voice of John Gilston of the Incredible String Band pretending to be robotic. Anji Cakebread croons languidly over the top, addressing a computer which is probably not a PC, because Amstrad wasn't marketing them in 1978 and an Apple Mac was a green raincoat worn by dirty old men. Picture a sleepwalking Buggles and Noosha Fox welded together, and you might get an idea: a mildly amusing oddity.

Claude Cooper Stay A While/Dance Tonight *Friendly Recordings FR 017*

Imagine it's the summer of 1966. You're twiddling the dial on your transistor radio and yet another slice of brassy, soulful, joyful music blasts out from every station. That's what listening to Bristol producer-DJ-record-shop-dude Claude Cooper's Stay Awhile is like, minus the rhythmic leaps and the static as you change frequencies. Dance Tonight delivers similar magic, only it's bigger, more percussive and includes folky elements and strings. Packed with delight for the love of classic sounds, this is the past presented as the danceable present without any of the regular dance music cliches. Love it.

WIN A MODERN PSYCH SCARCITY!

Last month's *RC* found this page frothing at the mouth (and several other orifices) over Dave McLean's MONSTROUS solo single, which delivered – and how! – two mindblowing versions of Kaleidoscope's Faintly Blowing. But it's a horribly limited 8" lathe-cut edition of 100 copies and the little bugger is almost impossible to get hold of. Of course, you'll be able to stream it on Pootube or Campband, but that won't be enough for you, *RC* reader, will it?

So, we have managed to secure just ONE copy to give away courtesy our friends and gaslighters at Fruits de Mer, mostly by holding a gun to their heads and barking like we're Danny Dyer's pet bulldog. To be in with a chance of grabbing this modern scarcity, we've *Set* you this question: Dave McLean usually trades as part of which fab psych band? We hope you have the mental *Chemistry* to answer it.

Send your answer to: rccompetitions@metropolis.co.uk or by post to Faintly Blowing Competition, 2nd Floor, Saunders House, 52-53 The Mall, London W5 3TA by 21 March. All entries must include your phone number and address, please. Only one entry per person is allowed. Jolly good luck!

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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SOUTH WEST

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-5 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.**Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Stylus Records, Lichfield

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablilia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450.
alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.**
Tel: 07864 762 261. www.stylus-records.co.uk /
tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.'
221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.
Tel: 01792 654226. derricks@eurotelemail.net,
www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739.
enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.'
57 Brook Street, Chester CH1 3DZ. Tel: 0124 431 1921.
info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.'
24 High Street, Knaresborough, North Yorkshire HG5 0EQ.
Tel: 07903 733730 / 01423 864120.
pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.'
62-64 Freeman Street, Grimsby DN32 7AG.
Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.'
23 Nun Street, Newcastle upon Tyne NE1 5AG.
0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk
www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.**
Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.'
11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.
Tel: 0151 6539 003. skrecs@hotmail.co.uk
www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.'
107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN
Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk
www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.
457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk
www.instagram.com/themusicalboxrecordshop
www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.**
Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask'
42 John William Street, Huddersfield, HD1 1ER.
01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought.
4 William Street, Cookstown, Co.Tyrone, BT80 8ND
Tel: 07903249850 www.vanillarecords.co.uk /
vanillarecordsireland@gmail.com

Shop Of The Month: World Of Echo, London

Co-owned by Natalie Judge and Stephen Pietrzykowski, **World Of Echo** is a superbly curated gem, selling a vast range of interesting music. Stephen outlines the details of this fascinating shop to **Steve Burniston**.

Tell us about your shop, including the music you sell.
World of Echo is an east London record shop that sells new and used vinyl, a selection of cassettes, the odd CD and a few books, all by artists that reflect our general interests and might generally be described as 'leftfield', although not exclusively.

Which contemporary artists' music do you think is the most innovative and why?
I don't really care about innovation as such, but artists we've consistently championed across our five years of operation, because of their unique qualities, include: Moin, Loopsel, Maxine Funke, Angel Bat Dawid, Cindy, Tara Clerkin Trio, Brannten Schnure, Valentina Magaletti, Rezzett. It's a long list.

What are the biggest sellers in your pre-owned sections?
There's no big seller – second-hand stock comes and goes, and you can't really control that.

What was your route to having your own record shop?
Both of us have worked in other aspects of the music industry, though never before at a record shop. World Of Echo was a leap of faith into the unknown, inspired mostly by our experiences in various niche/specialist record shops across the world (the US always seems a particularly good place for this kind of thing, though let's not forget London's very own Low Company – R.I.P.), a misplaced confidence that we were equipped to pull it off and a growing dissatisfaction with certain aspects of the music industry that we resolved to walk away from. I continued working full-time for the first year we were open – they were long days I'm glad to have mostly left behind. In short – didn't know what we were doing; did it anyway. Think that's a good summary for the kind of music we like best, too.

And the shop name?
It's taken from the one official Arthur Russell album released during his lifetime. It's a well-known cornerstone of experimental music now, though was certainly hugely misunderstood on release ("unintelligible" indeed), and a pretty high watermark to which a lot of contemporary artists now aspire. And besides, Arthur is the kind of person that just seemed to radiate goodness, which seems as good a reason as any to hitch yourself to a wagon.

What reissues would you like to see in 2024?
Not to be hypocritical, since we've reissued some records ourselves, but it can feel a bit uneasy sometimes spending so much time digging around in the past. The realm of dust can get a bit crowded, and the next great reissue is usually the one no one saw coming – check that Dorothy Carter album from 2023. But if anyone wants to throw more light on Julius Eastman's criminally overlooked oeuvre, I won't complain. I'd not say no to a vinyl pressing of *Before We Go Under* by Magick Heads. I'm sure there's many more I've forgotten, but as always, I'm happy to be surprised. And more so, I'm looking forward to what new voices come our way in '24.

Tell us about the events that the shop organises.
The odd live event outside the store, usually based around some kind of anniversary, and the occasional instore, which we've only recently started doing again since Covid. It depends who's in town around a specific release. Artists include: Steve Gunn, Peter Zummo, Modern Nature, K-Group, Tara Clerkin Trio.

Name one impossibly rare record you would love to get.
Engelhardt/Seef/Davis Coop. – *Untitled* (Künstlerhaus Stuttgart)

World Of Echo, 128 Columbia Road, London E2 7RG. (www.worldofechomusic.com)

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 /
info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition.
At least 13,500 LPs/12" in-stock. Weekly new arrivals.
"A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071.
vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53.
Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.'
131B W. Water Street, Santa Fe, NM 87501, USA.
Tel: +1 505 310 6389
Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!'
Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287 Tel: +61 40010583 Email: mitchel@hissandcrackle.com /
www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.**
Tel: +46 476 10449 / www.hotstuff.se

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: APRIL 2024 (on sale 21 MARCH)
Deadline for submitting adverts (Listings & Classified): Monday 26 FEBRUARY
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: MAY 2024 (on sale 18 APRIL) Deadline: Monday 22 APRIL

GOLDEN OLDIES

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, HAMPSHIRE, GU35 9AX. Tel: 01420 472432. Email: davesanders2003@hotmail.com P&P: Singles/EPs £2.50 for first then 25p each additional. LPs £4.50 for first then £1.50 each additional. All records have full money back guarantee.

SINGLES

ANIMALS, House Of The Rising Sun (Col. DB7301) M 4.50
JOHNNY ANGEL, You're Thrilling (Parl. R4679) VG 6.50
BEACH-NUTS, Out In The Sun (London HL9988, Demo) M 20.00
BEATLES, I Want To Hold Your Hand (Parl. R5084) M 8.50
BEATLES, I Feel Fine (Parl. R5200) M 8.50
BEATLES, Day Tripper (Parl. R5389) EX 6.50
BEATLES, We Can Work It Out (Parl. R5389) EX 6.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 6.50
BEATLES, Yellow Submarine (Parl. R5493) EX 6.50
BEATLES, Eleanor Rigby (Parl. R5493) EX 6.50
TONY BELLUS, Robbin' The Cradle (London HL8933) EX 25.00
DAVE BERRY, This Strange Effect (Decca F12188) M 4.50
CILLA BLACK, What Good Am I? (Parl. R5608) M 3.50
BOYS, Polaris (Parl R5027) EX 9.50
JOHN BROMLEY, What A Woman Does (Polydor 56244) EX 15.00
JAMES BROWN, I Got You (Pye Int. 7N25350) EX 9.50
TONY BRUNO, What's Yesterday (Capitol CL15534, Demo) M 40.00
JOHNNY BURNETTE, God Country & My Baby (London HLG9453) M 17.50
ROY "C", Shotgun Wedding (Island WIP273) EX 7.50
ROY "C", Twistin' Pneumonia (Ember EMBS230) EX 9.50
CADILLACS, Peek-A-Boo (Tri-London HLJ8786) VG 12.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) M 37.50
JOHNNY CASH, Guess Things Happen That Way (Tri-Lon. HLS8656) EX 12.50
RAY CATHODE, Time Beat (Parl. R4901) M 15.00
KENNY CHANDLER, Heart (Stateside SS166, Demo) M 9.50
DON CHARLES, Hermit Of Misty Mountain (Decca F11464) M 6.50
CHEYNES, Respectable (Col. DB7153, Demo) EX 95.00
CHIMES, Once In A While (London HLU9283) EX 15.00
JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269) EX 9.50
CLOVERS, Love Potion No. 9 (Round London HLT8949) EX 20.00
SUZY COPE, Juvenile Delinquent (HMV POP941, BBC Library) M 20.00
DAVE "BABY" CORTEZ, Deep In Heart Of Texas (London HLU9126) EX 9.50
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189) EX 25.00
CRESTERS, I Just Don't Understand (HMV POP1249) M 20.00
CRESTS, The Angels Listened In (London HL8954) EX 27.50
CRESTS, Step By Step (Top Rank JAR372) EX 12.50
BOB CREWE GEN., Battle Hymn Of Republic '68 (State. SS2122) M 3.50
CRICKETS, That'll Be The Day (Vogue Coral Q72279) M 20.00
ARTHUR "BIG BOY" CRUDUP, My Baby Left Me (RCA 1401, Demo) VG 17.50
CRYSTALS, I Wonder (London HLU9852) M 35.00
JOHNNY CYMBAL, Teenage Heaven (London HLR9731) EX 9.50
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255) M 9.50
TROY DANTE, Behold (MCA MU5003, Demo) EX 7.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737) EX 15.00
ALAN DAVID, I Want So Much To Know You (Decca F11956, Demo) M 12.50
SPENCER DAVIS, When I Come Home (Fontana TF739) EX 6.50
SPENCER DAVIS, Time Seller (Fontana TF854) EX 9.50
DAVISON BROTHERS, Journey Of Love (Philips PB1053) EX 45.00
DERRINGERS, True Love True Love (Capitol CL15189, Demo) EX 12.50
RAY DEXTER, The Coalman's Lament (Decca F11538) EX 20.00
CHARLES DICKENS, That's The Way Love Goes (Pye 7N15887) EX 17.50
BO DIDDLEY, Say Man Back Again (London HLM9035) VG 25.00
DION & BELMONTS, Where Or When (London HLU9030) EX 17.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280) EX 30.00
FATS DOMINO, Wait And See (Tri-London HLP8519) EX 7.50
FATS DOMINO, Whole Lotta Lovin' (Tri-London HLP8759) M 20.00
FATS DOMINO, What A Party (London HLP9456) M 7.50
DONOVAN, Hurdy Gurdy Man (Pye 7N17537) EX 6.50
DRIFTERS, There Goes My Baby (Tri-London HLE8892) VG 9.50
THE FAMOUS ECCLES, My September Love (Gold Parl. R4251) EX 4.50
DUANE EDDY, Cannonball (Tri-London HL8764) EX 6.50
DUANE EDDY, The Lonely One (Tri-London HLW8821) M 7.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389, Demo) EX 9.50
DUANE EDDY, Guitar Man (RCA 1425, Demo) M 12.50
DAVID EDE & The Go Man Go Men, Last Night (Pye 7N15370) EX 12.50
DAVID EDE, Twistin Those Meeces To Pieces (Pye 7N15417) EX 9.50
ESSEX, Easier Said Than Done (Col. DB7077) M 9.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 9.50
PAUL EVANS, Midnite Special (London HLL9045) M 20.00
EVERLY BROTHERS, I'll Never Get Over You (W. Bros WB5639, Demo) EX 9.50
FARAWAY FOLK, Shadow Of A Pig (Tabitha TAB3) M 9.50
CHRIS FARLOWE, Out Of Time (Immediate IM035) EX 4.50
EUGENE FERRIS, There Was A Smile In Your Eyes (Planet PLF112, PC) EX/EX 22.00
F.F. & Z., Everybody Get Out Of Bed (CBS 8163) M 15.00
FLARES, Foot Stomping (London HLU9441) M 20.00
WAYNE FONTANA & MINDBENDERS, Hello Josephine (Font. TF404) EX 12.50
FRANKIE FORD, If You've Got Troubles (London HLP9222) EX 12.50
FORTUNES, Here It Comes Again (Decca F12243) M 3.50
FORTUNES, Loving Cup (United Artists UP221, Demo) EX 12.50
FOUR EVERS, A Lovely Way To Say Goodbye (CBS 202549, Demo) EX 35.00
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol) EX 45.00
BOBBY FREEMAN, Betty Lou Got New Pair Shoes (Tri-Lon. HLJ8721) EX 30.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523) M 15.00
BILLY FURY, Beyond Shadow Of A Doubt (Parl. R5658) EX 30.00
GEOFF GODDARD, Girl Bride (HMV POP938) EX 19.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
CHARLIE GRACIE, Fabulous (Gold Parl. R4313) EX 30.00
BOBBIE GRAHAM, Skin Deep (Fontana TF521) M 15.00
GERRY GRANAHAN, It Hurts (Top Rank JAR262) M 9.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397) EX 12.50
HEINZ & WILD BOYS, Digging My Potatoes (Col. DB7482, Demo) EX 35.00
HI-LITERS, Dance Me To Death (Mercury AMT1011) EX 95.00
HILLTOPPERS, Only You (Gold Tri-London HLD8221) VG 9.50
HILLTOPPERS, Marianne (Tri-London HLD8381) EX 9.50
HIPPIES, Memory Lane (Cameo Parkway P863) M 15.00
RON HOLDEN, My Babe (London HLU9116) EX 45.00
BUDDY HOLLY, Rock Around With Ollie Vee (Tri-Bruns. 05800) EX 30.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333) EX 17.50
BUDDY HOLLY, Peggy Sue Got Married (Tri-Coral Q72376) EX 17.50
BUDDY HOLLY, Listen To Me (Coral Q72288) EX 8.50
BUDDY HOLLY, What To Do (Coral Q72469) EX 8.50
BUDDY HOLLY, You've Got Love (Coral Q72472) M 20.00
HONDELLS, Little Honda (Mercury MF834) M 20.00
HUNTERS, Teen Scene (Fontana H276) EX 9.50
KRIS IFE, Wherever You Are (Bumble GE122) M 15.00
JACKSON BROTHERS, Tell Him No (Tri-London HLX8845) EX 17.50
JAGUARS, Opus To Spring (Impression IMP101) M 27.50
JAMIES, Summertime Summertime (Col. DB4885) EX 12.50
JAN & DEAN, Surf City (Liberty LIB55580) M 7.50
JAN & DEAN, A Sunday Kind Of Love (Liberty LIB55397, Demo) EX 15.00
JARMELS, Little Lonely One (Top Rank JAR560) EX 20.00
CATHY JEAN, Please Love Me Forever (Parl. R4764) EX 45.00
BETTY JOHNSON, Dream (Tri-London HLE8678) EX 9.50
PAUL JONES, And The Sun Will Shine (Col. DB8379) EX 17.50
DAVE JUSTIN, Everybody's Gone Home (Polydor 56221) EX 7.50
KALASANDRO, Chi Chi (W. Bros WB13) EX 7.50
AMORY KANE, Reflections Of Your Face (MCA MU1036) EX 9.50
DAVE KAYE, In My Way (Decca F12073, Demo) M 25.00
KEITH, 98.6 (Mercury MF955) M 7.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753) VG 4.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 6.50
B.B. KING, Rock Me Baby (Ember EMBS196) EX 17.50
BEN E. KING, I Could Have Danced All Night (Lon. HLK9819) M 7.50
BEN E. KING, Tears Tears Tears (Atlantic 584106) EX 9.50
DANNY KING, Pretty Things (Col. DB73456, Demo) M 37.50
RAMONA KING, It's In His Kiss (W. Bros WB125) EX 17.50
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279) EX 12.50
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064) EX 7.50
ALAN LANCASTER, San Francisco Street (Polydor 56215) EX 9.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker) EX 8.50
LAURA LEE, Love In Every Room (Col. DB8495, Demo) M 9.50
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45 DAVID BOWIE, Space Oddity (RCA 'Maxi' 2593) EX 5.00
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45 ROY "C", Shotgun Wedding (Island WI 273) EX 8.00
45 RAY CATHODE, Time Beat (Parlophone R4901) EX 15.00
45 RAY CHARLES, Don't Change On Me (Probe PRO 524) VG 5.00
45 JIMMY CLIFF, "Give And Take" (Island WIP 6004) EX 8.00
45 EDDIE COCHRAN, Let's Coast Awhile EP (PS, Rockstar RSR 2003, orange sleeve) EX 10.00
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45 MADONNA, I'll Remember (PS, Maverick W0240) M 5.00
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Clapton, FKA God, helps out the Holy Land

TEARS IN HEAVEN

Eric Clapton plays a streamed gig to help the children of Gaza

Eric Clapton
London Park Royal
RD Studio
8/12/23
Playing the filmed *To Save A Child* charity gig for war-affected Palestinian children, aired online on 17 January, Clapton and his highwire-tight six-piece presented an hour of highlights from his own catalogue and the blues canon. Opening with apt new cut, Voice Of A Child, and footage of devastated Gaza as backdrop to the poignant Tears In Heaven, he was in fine vocal and fret form throughout. A ragtime version of Layla followed, along with stellar takes on timeless classics like Hoochie Coochie Man, The Sky Is Crying and Crossroads, while Dhani Harrison joined in on acoustic on the closing Give Me Love. A scintillating 65-minute set left the 200 or so invitees dazzled and moved. *Tim Jones*
Setlist: *Voice Of A Child, Tears In Heaven, Layla, Nobody Knows You, Key To The Highway, Hoochie Coochie Man, River Of Tears, Got To Get Better, The Sky Is Crying, Crossroads, Give Me Love. (Thanks to Campbell McLaughlin, Gonzalo Carrera).*

Girl Ray
London Village Underground
3/12/23
Support, Joshua Idehen, warmed up with performance poetry and gospel-tinged electronica, before Girl Ray's last night plugging the disco-tinged *Prestige*. Firing on all cylinders, they bounced through timeless new songs such as Hurt So Bad, and oldies including True Love, Everybody's Saying That, Friend Like That and Girl, plus Everything But The Girl's Missing, singer/guitarist Poppy Hankin playing with joyful exuberance and quiet determination. A wonderful evening of pop. *Patrick Wray*

Kate Rusby
London Cadogan Hall
11/12/23
Backed by a 10-piece of accomplished folk musos and brass band, the pitch-perfect 'Barnsley Nightingale' brought festive bells and whistles as her pure voice floated over two sets of transformed Yuletide carols with a trad Yorkshire twist. Wisely on the right side of twee, she endearingly led her ensemble and engaged audience through three versions of While Shepherd's Watched Their Flocks, and more. An onstage animatronic reindeer, silvery stage set and fancy dress encore under a tree provided the desired musical grotto for the faithful.
Paul Davies

Wolfsbane
Huddersfield Parish
25/11/23
Blaze Bayley, Jeff Hateley *et al* were on top form and humorously powered through their *Tough As Steel* set, including smatterings of their latest, *Genius*: Spit It Out, Zombies and Things Are Getting Better. Firm favourites, Man Hunt, Smoke And Red Light and Kathy Wilson, were set to max howl, and they lifted the spirits of followers from Crumlin to London. *Andrew Mather*

Billy Bragg
Bristol Beacon
5/12/23
Celebrating 40 years of pop and politics, with catalogue and bonus material, BB has a song for every topic. His two hours enthralled the enthusiastic audience, and he was supported by CJ Hillman (guitar) and JJ Stoney (keyboards), plus an opening 40-minute film of clips ranging from his first TV appearance (1983) to current footage. He concluded with the whole of his first album and an old-fashioned A New England singalong.
Ian Templeton

Antonio Forcione
London Soho
Pizza Express
6/12/23
A masterful performance, as Forcione playfully demonstrated his exceptional compositional and guitar skills. Joined by fellow fret master, Giorgio Serci, they played at times ferociously, and with tenderness. Waltz For Django, Gypsy Kiss and Baracoa impressed as did Jazz FM radio presenter, Rouhangeze, who loaned sassy vocals to their co-write, Montizradin Sekre. Slap & Tickle ended a show that has to be seen and heard to be believed. *Paul Davies*

Graham Bonnet
Manchester Academy 3
27/11/23
An astonishing set saw the wonderfully-voiced Bonnet and crew resurrect Rainbow classics with accuracy and verve, notably All Night Long, Makin' Love and Since You Been Gone. New material, Imposter and Uncle John, were aired with great aplomb, showing that the quality of GB's music has not diminished. *Andrew Mather*

Ian Shaw
London Soho Gerry's Bar
5/12/23
A warm, woozy atmosphere was created by Welsh jazz singer Shaw, with Jay Rayner looking on. Shaw captivated, reeling off tracks from his recent *Greek Street Friday* album, his passionate range impressing especially on Say A Prayer For Baby Blue, and embodying the rich musical heritage of this storied district.
Paul Davies

Animals As Leaders
London Kentish Town O_2 Forum
3/11/23
The dynamic instrumental djent prog trio from LA brought the many-stringed guitars of Tosin Abasi and Javier Reyes, along with powerhouse drummer Matt Garstka, hypnotising the throng who swayed intently to every expressive note from opener, Tooth And Claw, onwards. Honing in on their latest, *Parrhesia*, Conflict Cartography and the bombastic Gordian Naught left their imprint, while The Brain Dance saw Abasi seamlessly switch from electric to bedazzling acoustic. An encore of early track, CAFO, ended an entrancing evening. *Mark Taylor*

Big Special
Bristol Louisianna
11/12/23
Midlands duo, BS, provided a boisterous evening of frantic drumming, sequenced, sparse backing tracks, and Joe Hicklin's rich delivery, partly spoken-word, poetic, bombastic, and with soaring choruses. With lyrics for the downtrodden, and laden with dark humour, This Here Ain't Water, Desperate Breakfast and Trees created a buzz. Callum Moloney's crisp, powerful tub-thumping and banter added energy, and Shithouse proved an underground sensation.
Ian Templeton

Living Colour
Bwcle Tivoli
2/12/23
A great show from Corey Glover and co, marking the 40th anniversary of *Stain*, with Hemp, This Little Pig and Go Away featuring. A surreal Nothingness took us somewhere else, while the wonderful Bi and Mind Your Own Business brought us back to earth. Vernon Reid beamed and the audience reciprocated on Love Rears and the astonishing Cult Of Personality. Their hard rock full of honesty and humanity, they encored with Should I Stay Or Should I Go.
Andrew Mather

Laura Misch
London Dalston EartH
12/12/23
Ambient soundscapes of soporific sax drifted out as Misch's trance-inducing solo set meditated on the power of ➤

Photo: Tim Jones

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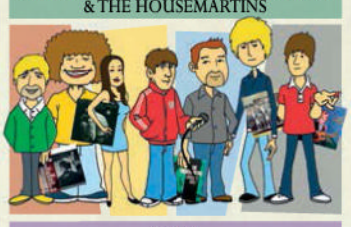

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SAT 18 JAN 2025
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Nature via a harpist and guitar/synths. The spectral loops of Portals stood out and, on this evidence, her musical progress as an esoteric outlier is set to bring new-found popularity. *Paul Davies*

Albert Hammond
London Chiswick Metropolis Studios
2/11/23
Hammond was in the studio to film/record an hour set, plus Q&A, to promote March's *Body Of Work*. Twenty invited guests made for an exclusive, magical experience, where emotions were shared on his many global hits for other artists. After revealing how It Never Rains In Southern California was written, he got autobiographical on To All The Girls I Loved Before, then serenaded on When I Need You, The Air That I Breathe and the delightful When You Tell Me That You Love Me. Ending with new composition, Both Ways, the 79-year-old proved that wisdom and experience are providing his most deep-rooted, reflective work to date. *Mark Taylor*

Atreyu
Wolverhampton KK's Steel Mill
18/11/23
The Californian metalcore titans opened amid a quite deafening roar with the vintage power force of Drowning, Becoming The Bull and Right Side Of The Bed. Led by commanding vocalist Brandon Saller, the quintet's onslaught took in Bleeding Mascara, with Brandon back in his former role behind the drums. He shone on the industrially-tinged Battle Drums, alongside guitarist Dan Jacobs' melodic lines, before the crowd erupted on favourite, Blow. A gimmicky encore medley of covers included Careless Whisper, Never Gonna Give You Up and Tequila, Jacobs playing sax before closing with Whitney Houston's I Wanna Dance With Somebody. Brutal hardcore, fast, furious and foolishly fun. *Emily MacNevin*

Suede
London Brixton Electric
16/12/23
Suede kicked off with three stormers from *Autofiction*, before indie-rock hits, The Drowners, Trash and Animal Nitrate. The second of three Electric nights included He's Dead, a sweat-soaked, unfaltering Brett Anderson wiping the floor with us. *Jeremy Allen*

Europe
London Palladium
6/11/23
Two sets covering 40 years featured early melodic rockers, Seven Doors Hotel and Stormwind, bookending a first half including Start From The Dark, and ballads, Dreamer and Carrie, plus new offering, Hold Your Head Up. They played their hearts out post-interval, guitarist John Norum on fluid form and vox Joey Tempest engaging on Open Your Heart and Superstitious. Encores of Cherokee and The Final Countdown raised the roof. *Mark Taylor*

Spector
Manchester Canvas
15/12/23
Ending their UK tour with fans bouncing and singing their hearts out, Spector opened with An American Warehouse In London and Driving Home For Halloween, before the synth-popping indie singalongs of I Won't Wait, Twenty Nothing and Celestine. Fred Macpherson affirmed that "this is our Knebworth", before All The Sad Young Men brought an end to a Spectorcular evening. *Brigid Harrison-Draper*

The Darkness
London Camden Roundhouse
22/12/23
Their second Roundhouse night (sans Ed Sheeran) saw covers of In The Air Tonight and One Vision, with live-wire Justin Hawkins relishing the *Permission To Land* singalongs by the gathered kids. Christmas Time with the Mark De-Lisser Choir was a pre-Christmas highlight, the bells and guitars ringing in the ears long after. *Jeremy Allen*

Xylouris White
London Dalston Café Oto
20/12/23
A duo with a unique sound and approach, ex-Dirty Three drummer, Jim White, uses sticks, brushes and mallets to create loose yet complex rhythms, while George Xylouris picks out stirring melodies with his *laouto* (Cretan lyre). Tunes unfolded slowly, Xylouris' throaty vocals in Greek, the recent, reflective *The Forest In Me* showcasing quiet, introspective numbers, before crowd-pleasers, Forging and Only Love. Sublime post-rock/folk-jazz. *Guy Smith*

Blank Manuskript
London 229
15/11/23
Dandelion Charm's John and Clare Fowler warmed up with acoustic arpeggios from their latest *Scream Inside The Tear*, mixing Pentangle with Joni Mitchell on Skywalker and Stronghold Of Oblivion. Salzburg's Blank Manuskript showcased *A Live Document*, plus older cuts, such as Krasna Hora and Himmelfarth. Each band member playing multiple instruments alongside excellent vocals, they moved from Gentle Giant and Mozart, to reggae and funk, sax, flute and glockenspiel impressing on the likes of The Cult Of The Birdman. A fantastic night of prog. *Gonzalo Carrera*

Halestorm
London Wembley Arena
9/12/23
Striking vocalist/guitarist Lzzy Hale walked on solo to deliver a jaw-dropping a cappella that blew the roof off, before her colleagues joined her for a sledgehammer set taking in songs from across their career. Excited to be at Wembley, the feeling was mutual, and their battering ram approach culminated in an encore starting with her solo on piano for a stunning rendering of Raise Your Horns, before the band rejoined her, as per the opening, for triumphant anthem, Here's To Us, and the closing The Steeple. A triumph. *Kahmel Farahani*

Greta Van Fleet
London Wembley OVO Arena
14/11/23
The Michigan quartet may sound like early Rush and Led Zeppelin, but vocalist Jake Kiszka sparkles like Liberace and sounds like Frankie Valli. Flanked by his brothers, Sam adds extra dimensions on bass and keyboards, while guitarist Jacob crunches out the riffs between meandering solos. With just three albums, a 150-minute set was overly long, but a young hip crowd lapped up every note and word. *Mark Taylor*

City & Colour
Birmingham O_2 Institute
29/10/23
Tattooed Canadian folk-rock singer/songwriter, Dallas Green, aka City & Colour, started the show with a slow acoustic number, Meant To Be, and the bass-driven Northern Blues. The tender, gospel-edged We Found Each Other In The Dark featured honey-soaked vocals, and he soothed on If I Should Go Before You and the uplifting bluegrass Hello, I'm In Delaware. The heavy, gut-wrenching Sleeping Sickness closed with big choruses, concluding a blissfully emotive mix of Americana, Southern rock and country stylings. *Emily MacNevin*

Lzzy and the lads storm Wembley

Credit: (Halestorm) Jason Stoltzfus

Grainne Duffy
London Camden Forge
16/1/24
A month of Forge blues shows included hotshot guitar, Connor Selby, and Ireland's Grainne Duffy. Selby opened with his deft, sweet tone, akin to Clapton and Ray Charles, as on All Out Of Luck and Emily. Grainne Duffy delivered her ace blues/country-rock like a veteran, her adrenalised band switching up the vibe on crowd-pleasers, Voodoo Blues and Dirt Woman Blues, ably supporting her classy voice and nifty guitar solos. Selby joined her for the riotous closer of Crossroads. *Paul Davies*

Helmet
London Tufnell Park Dome
13/12/23
Helmet were ahead of the curve, with their monstrous riffs, unorthodox time signatures and seriously low drop-tuning, paving the way for alt metal. They appeared in understated manner with the skull-crushing riffage of Swallow Everything, setting the tone for a set that flowed seamlessly to final track, In The Meantime. Not a soul left disappointed. *Peter Dennis*

Billy Strings
Birmingham O_2 Academy
19/11/23
Flat-picker Strings and his Michigan bluegrass band opened with Highway Hypnosis, a lengthy psychedelic jam that effortlessly segued into Kenny Baker's Denver Belle. Billy Failing (banjo), Royal Masat (bass), Jarod Walker (mandolin) and Alex Hargreaves (fiddle) backed Strings through country, hard rock and jazz, taking in Bob Dylan's Drifter's Escape via high-speed shred, a rollicking pre-interval Cabin Song, and an electrifying Slow Train, before revisiting his roots on the precisely-picked Taking Water. A mind-blowing cover of Frank Wakefield's End Of The Rainbow preceded the hypnotic romp of Away From The Mire and closing cover of Jimmy Martin's Tennessee. Masterfully magical. *Emily MacNevin*

Death Cult
London Brixton Electric
21/11/23
The Cult rolled back their 40-plus years to relive the Death Cult era, with Ian Astbury teaming with Billy Duffy for a pulsating set from their formative days, all pure smash'n'grab gusto. Bassist Jamie Stewart guested on a knockout Resurrection Joe, followed by The Cult going chronologically through their own set, including a few nuggets from their first official album, *Dreamtime*, and their breakthrough, *Love*, notably vibrant versions of Rain and ultimate goth anthem, She Sells Sanctuary. *Mark Taylor*

Voodoo Room
Bath Komedia
11/1/24
Purveyors of the finest in Hendrix, Cream and Clapton, Peter Orr (guitar/vocals) and co delivered amazing sounds as the crowd sang along to Cocaine and Layla and were mesmerised by Purple Haze and the psych Third Stone From The Sun. White Room and Crossroads were extended with brilliant solos from John Tonks (drums) and Jevon Beaumont (bass), while the finale Highway Chile, Voodoo Child and All Along The Watchtower were matchless. *Peter Stacey*

Yngwie Malmsteen
London Camden Electric Ballroom
5/11/23
Swedish guitar maestro, Yngwie Malmsteen, largely tackles the vocals himself, while still electrifying on six-string. The 60-year-old guitarist was backed by a wall of Marshall cabinets, his band pushed to the sides. Hitting the stage with Rising Force, his neoclassical style, parts Paganini, Bach and Blackmore, took in an exquisite cover of Smoke On The Water, while the closing, keyboard-led You Don't Remember, I'll Never Forget raised the biggest cheer. Malmsteen returned with acoustic in hand, before letting rip on electric once more on a note-bending Black Star finale. *Mark Taylor*

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Gig Guide

Cast March (1) Glasgow SWG3 (2) Manchester O2 Ritz (8) Birmingham O2 Institute (9) Leeds O2 Academy (15) London Kentish Town O2 Forum (16) Liverpool Uni Mountford Hall

Echo & The Bunnymen March (3) Brighton Dome (5) Bournemouth O2 Academy (6) Bristol Beacon (8) London Camden Roundhouse (10) Cardiff Uni Great Hall (12) Nottingham Rock City (13) Birmingham O2 Academy (16) Manchester Albert Hall (19) Sheffield City Hall (20) Glasgow Barrowlands (22) Leeds 02 Academy (23) Newcastle O2 City Hall (25) Liverpool Empire

The Moody Blues' **Justin Hayward March** (12) Swansea Grand (13) Weymouth Pavilion (14) Truro Hall For Cornwall (16) Reading Hexagon (17) Birmingham Town Hall (18) Northampton Derngate (19) Bury St Edmunds Apex (21) Basingstoke Anvil (22) London Cadogan Hall (24) Llandudno Venue Cymru (25) New Brighton Floral Pavilion (26) Darlington Hippodrome

The Hives March (27) Leeds Academy (28) Newcastle City Hall (29) Nottingham Rock City (30) Wolverhampton Civic Halls **April** (1) Glasgow Barrowlands (2) Bristol Academy (3) Brighton Dome (5) Cardiff Great Hall (6) Manchester Academy (10) Norwich UEA (13) London Hammersmith Eventim Apollo

The Jesus & Mary Chain March (22) Manchester Albert Hall (26) Belfast Limelight (27) Edinburgh Usher Hall (30) London Camden Roundhouse

Ne-Yo March (7) Manchester AO Arena (8) Leeds First Direct Arena (9) Cardiff Utilita Area (11) Newcastle Utilita Arena (13) London Greenwich O2 (14) Birmingham Resorts World Arena

Napalm Death March (5) Sheffield Corporation (6) Newcastle Anarchy Brew Co (7) Glasgow QMU (8) London Brixton Electric (9) Liverpool O2 Academy

Tom Odell March (11) Glasgow O2 Academy (12) Manchester O2 Academy (13) Wolverhampton Civic Halls (15-16) London Camden Roundhouse

The Orb March (1) Bradford Underworld (2) Lancaster Kanteena (16) Blackpool Bootleg Social (22) Hastings Crypt (23) Margate Lido (29) Hull Welly

Robert Plant's Saving Grace March (13) Bristol Beacon (14) Ipswich Regent (17) London Palladium (18) Tunbridge Wells Assembly Halls (20) Peterborough New Theatre (21) Nottingham RCH (23) Hastings White Rock Theatre (26) Liverpool Philharmonic Hall (27) Sheffield City Hall (29) Blackburn King George's Hall **April** (30) Harrogate Royal Hall **May** (1) Stockton Globe (3) Coventry Warwick Arts Centre **July** (23) Southend Cliffs Pavilion (24) Woking New Victoria Theatre

Stiff Little Fingers March (11) Nottingham Rock City (12) Birmingham O2 Academy (13) Bristol O2 Academy (15) Newcastle O2 City Hall (21) Leeds O2 Academy (22) Manchester Academy (23) London Camden Roundhouse

Slash March (30) Birmingham Resorts World Arena (31) Newcastle O2 City Hall April (2) Manchester AO Arena (3) Glasgow OVO Hydro (5) London Wembley OVO Arena

Taking Back Sunday March (26) Manchester O2 Ritz (27) London Kentish Town O2 Forum (28) Cardiff Uni Guild Hall

10cc March (7) Bristol Beacon (8) Birmingham Symphony Hall (9) Gateshead Sage (10) York Barbican (12) Liverpool Philharmonic Hall (13) Carlisle Sands Centre (14) Perth Concert Hall (15) Glasgow RCH (16) Sheffield City Hall (18) Nottingham RCH (19) Manchester Bridgewater Hall (20) Reading Hexagon (21) Bournemouth Pavilion (22) Oxford New Theatre (23) Swansea Arena (25) London Royal Albert Hall (26) Southend Cliffs Pavilion (27) Cardiff St David's Hall

Now Booking

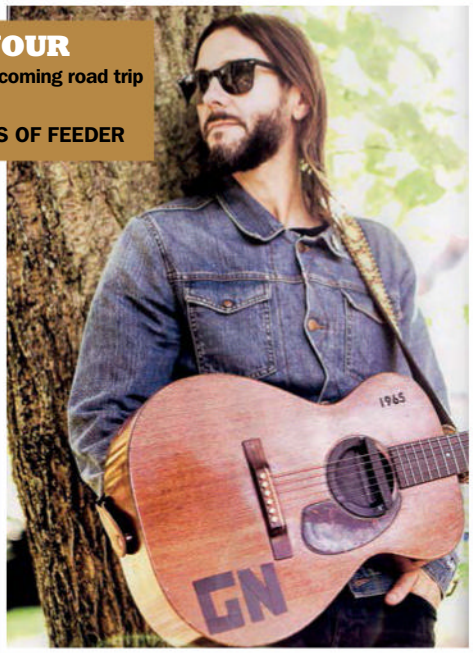
David Essex August (27) Ipswich Regent (28) Southend Cliffs Pavilion (30) Brighton Centre (31) Southampton Mayflower **September** (1) Milton Keynes Theatre (3) Bath Forum (5) Torquay Princess Theatre (6) Cardiff New Theatre (7) Swansea Arena (9) Liverpool Empire (10) Llandudno Venue Cymru (12) Nottingham RCH (13) Sheffield City Hall (14) Wolverhampton Halls (16) Manchester Bridgewater Hall (17) York Barbican (19) Newcastle City Hall (20) Glasgow RCH (21) Blackpool Opera House (23) London Palladium

Nik Kershaw October (3) Lincoln Uni SU (4) Sunderland Fire Station (5) Edinburgh Queen's Hall (6) Holmfirth Picturedrome (8) Cambridge Junction (9) Manchester Academy (10) New Brighton Floral Pavilion (11) Wolverhampton Wulfrun Hall (12) Cardiff Tramshed (16) London Shepherd's Bush O2 Empire

Y&T October (22) Southampton Brook (23) Cardiff Tramshed (25) London Islington O2 Academy (26) Wolverhampton KK's Steel Mill (27) Holmfirth Picturedrome (30) Glasgow St Luke's November (1) Newcastle Northumbria Institute (2) Nottingham Rock City

TOUR DU JOUR

Spotlighting an upcoming road trip
This month:
GRANT NICHOLAS OF FEEDER



How have you been preparing for the tour?
We had a quick rehearsal day last December, to see how much work was needed, then rehearsals at the end of January, into February. I'll be listening to the new songs while running, to get them into my system.

Do you have any pre-/post-show routines?
In the old days, a large shot of brandy and a few screams. Nowadays, I take more care of myself. I like a quiet place to do quick vocal warms-ups and a bit of acoustic guitar. Then I go through the set-list in my head, then into the band dressing room to see the guys and to get the vibe.

Will you be playing any songs that you rarely perform?
A new album tour is the one time that you get to play new material.

Will the set-list change over the tour?
I'm always tweaking it, alternating songs. Set-lists are a challenge, but when you get it right, it makes such a difference to the overall live experience.

Are there any venues that you're particularly looking forward to?
Glasgow Barrowlands, Nottingham Rock City, Manchester Albert Hall, and London Camden Roundhouse, my old stomping ground.

Will you check out your tour supports?
We were inundated with support acts, so we're trying to pick from a growing list. It's difficult, as there are so many good bands out there, and friends and agency acts want to play. We're trying to get a good mix, to give as many bands a chance as we can. Extra stress for our tour manager, but he understands!

Will there be any unusual merchandise on sale?
I personally spend hours working on designs with my daughter, Hana.

Will you be recording any shows for CD or DVD?
We haven't released a live album, but it's something we'd like to do. We may record some shows on the *Black/Red* tour and are looking into logistics, where it might be possible. I've always been a bit sceptical about live albums, as it's impossible to get the atmosphere of being in a venue with a loud PA, hearing a band connect and rock out. But with new technology, I'm slowly coming round to the idea.

Have any shows stood out of late?
Blur at Wembley Stadium were really good and, sonically, much heavier than you'd expect.

Do you have an amusing road story?
When we supported The Rolling Stones, we were told *not* to eat the Shepherd's Pie in backstage catering till Keith Richards had eaten some. We were told that he likes to break the crust first. *ROCK AND ROLL!*

Feeder play in March at (2) Cambridge Junction (3) Bexhill De La Warr Pavilion (5) Portsmouth Guildhall (6) Torquay Foundry (8) Bristol O2 Academy (9) Cardiff Great Hall (11) Oxford O2 Academy (14) Lincoln Engine Shed (16) Birmingham O2 Institute (17) Liverpool O2 Academy (19) York Barbican (20) Manchester Albert Hall (22) Newcastle Boiler Shop (23) Glasgow Barrowlands (25) Nottingham Rock City (26) Sheffield Leadmill (28) London Camden Roundhouse.

TOUR NEWS

London: **The Prisoners**, Camden Roundhouse, 24 May. ■ **Korn**, Gunnersbury Park, 11 August. ■ **Los Pacaminos**, 3 March, **The Korgis**, 20 March, **The Meters**, 14 April, **Omar**, 27 April, Camden Forge. ■ **Julia Holter**, Hackney EartH, 9 April. ■ Lonely Robot's **John Mitchell**, London Camden Camden Club, 6 April. *Also:* ■ **Kraftwerk** have a residency at Los Angeles Walt Disney Concert Hall in May and play (21) *Autobahn* (22) *Radio-Activity* (23) *Trans Europe Express* (24) *The Man-Machine* (25) *Computer World* (26) *Techno Pop* (28) *The Mix* (29) *Tour De France* (30) *best-of*.

For more tours/gig news see www.recordcollectormag.com/latestnews

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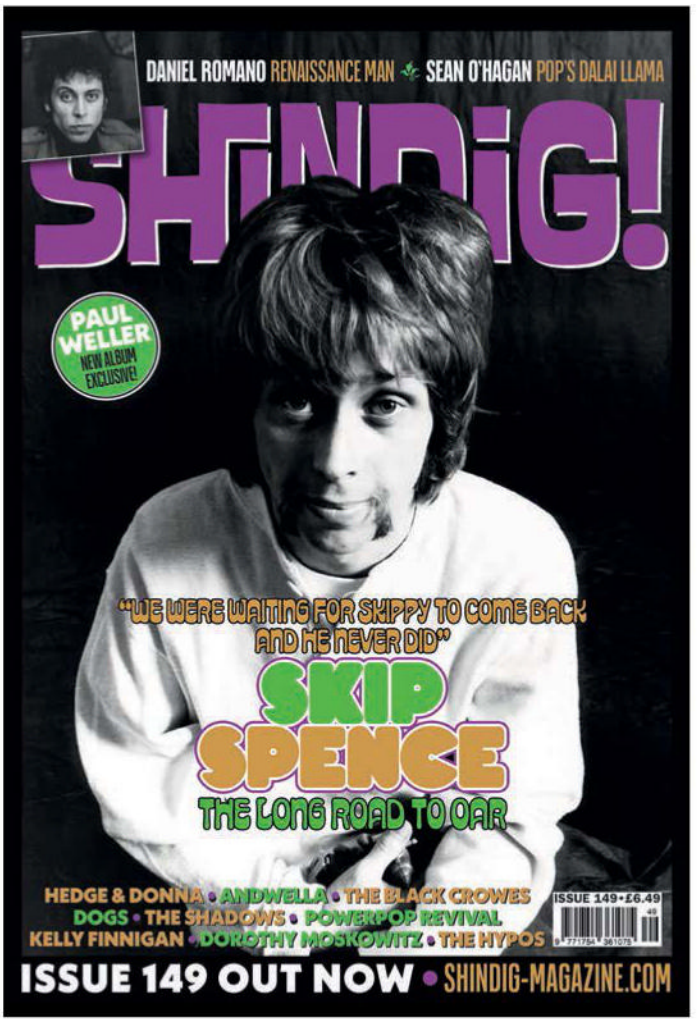

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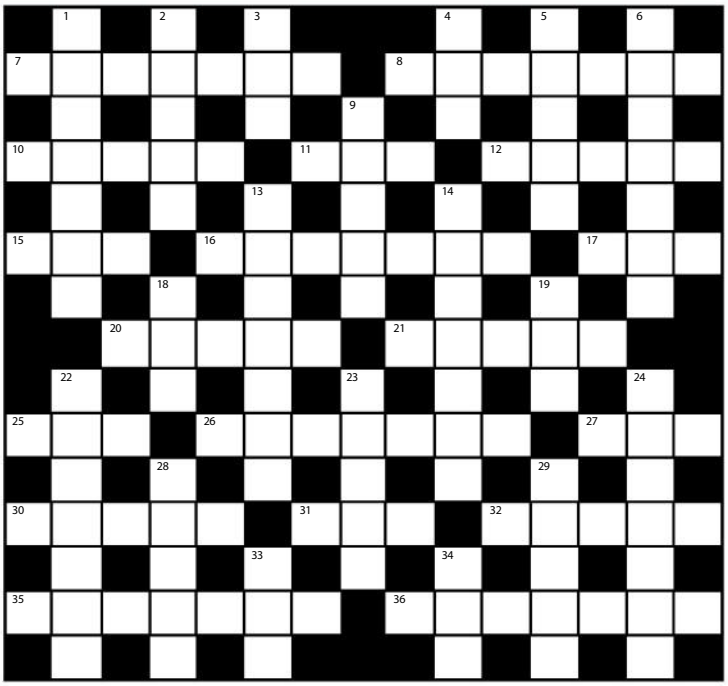
Crossword & Competitions

ACROSS

7) Metal band showing a Vulgar Display Of Power (7)
8) NWA founder (3,4)
10) *Court And* _ (5)
11) _ *And Run* (3)
12) *Confessions Of A Pop* _ (5)
15) _ A Little Tenderness (3)
16) Andre Benjamin & Antwan Patton (7)
17) *Just* _ *Life* (3)
20) _ Bango (5)
21) Cream single (5)
25) _ Harper (3)
26) *Priscilla Sings* _ (7)
27) _ Scabies (3)
30) _ *Are Burning* (5)
31) _ On The Floor (3)
32) _ *Water* (5)
35) AKA Lynn Ripley (7)
36) Poisonous thrashers (7)

DOWN

1) _ Delight (7)
2) _ On 45 (5)
3) PJ Harvey debut (3)
4) Beggars Opera _ *One* (3)
5) Fugees LP, *The* _ (5)
6) Splodgeness_ (7)
9) *Side* _ (5)
13) Trevor's radio star killers (7)
14) _ *& Battery* (7)
18) Humble _ (3)
19) _ Of Chance (3)
22) _ _ *Medicine* (4,3)
23) Re_ (5)
24) Boomtown Rats single (3,4)
28) _ Lane (5)
29) _ *Road* (5)
33) _ Grey Whistle Test (3)
34) Adam_ (3)



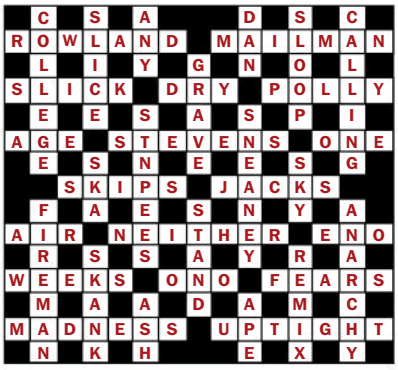
MOTÖRHEAD'S LÖST TAPES

Once upon a time, sound systems contained tape decks for the express purpose of recording shows, and these "cassette things" were a standard part of every tour. Motörhead were certainly no exception, recording show after show – collected within *The Löst Tapes* are deafening concerts from Madrid to Donington captured across a 5CD boxset (out now via BMG). To be in with a chance of winning one of two sets, please tell us which band Motörhead's Lemmy was once a member of: a) The Rocking Nuns, b) The Rocking Monks, c) The Rocking Vicars?

SOUL SALSA BUNDLE

Courtesy of Craft Recordings' recent Latin reissue repertoire we have one each of the following 180g vinyl releases to give away: V/A – *Jazz Dispensary*, Ray Barretto – *Que Viva La Musica*, Hector Lavoe – *La Voz* and Ismael Rivera Kako Y Su Orquesta – *Lo Ultimo En La Avenida*. To win this vinyl bundle, please complete and submit this month's crossword.

FEBRUARY Solution



JANUARY WINNERS
HIGH TIDE: John Barton, Simon Jones
VIOLENT FEMMES: Richard Pearson
SKID ROW RUM: Howard Williams

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 21 March unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Soda Stereo

It's a hot June afternoon in 1986, and three Argentine musicians are somewhere in the crowd at Glastonbury having the time of their lives. Charly Alberti, Zeta Bosio, and Gustavo Cerati had been in need of a getaway -- a respite from the pressures of their own rock group, Soda Stereo -- and they've found it here at the festival, soaking up the sounds of headliners like The Cure and The Psychedelic Furs. It's a particular thrill to be in the homeland of their idols, given that all three members of Soda Stereo are obsessed with British music.

Of all the days to be an Argentine in the UK, though, the members of Soda Stereo have picked one of the worst. The bass player from Lloyd Cole & The Commotions has just delivered the bad news to the crowd — Argentina is leading England 1-0 in the World Cup quarter final then underway in Mexico City. An angry roar erupts around the three secretly delighted Argentines, who briefly panic over the possibility of attracting attention.

At that point in the summer of 1986, the three musicians were already well on their way to superstardom: Cerati, the frontman, primary songwriter, and lead guitarist; Bosio, the bass player whose riffs would grow increasingly inventive and McCartney-like; and Alberti, the powerhouse Soda Stereo drummer. Years later — thanks to their Brit-influenced work — Soda Stereo would come to be regarded in the Spanish-speaking world as something akin to The Beatles of Latin America. By the time they broke up in 1997, they'd released seven studio albums of increasingly sophisticated pop-rock and sold around 17 million records.

English record-buyers were largely oblivious to them, however, despite scenes reminiscent of Beatlemania that the band attracted throughout Latin America during the 80s and 90s. After they returned to Argentina from Glastonbury, the bandmates were rested and rejuvenated enough to finish off their third studio album, *Signos*. Later that year, and into 1987, they toured in support of *Signos*, playing 22 shows reportedly attended by some 350,000 fans. Electrified crowds greeted them, everywhere from Colombia to Costa Rica.

"Maybe we got into the Latin American people's heart with our poetry," Bosio, who lives in Miami, suggests in a Zoom interview. "There's a lot of love for our music, because it was made with love."

That music also celebrates a milestone in 2024, which marks the 40th anniversary of the band's eponymous debut. *Soda Stereo*, the album, was filled with new wave-inspired melodies and lighthearted lyrics — about everything from watching too much TV to diet fads, gym-obsession, and fantasising about the jet set. Democracy had returned to Argentina the year prior to its release, following the collapse of the country's military dictatorship. A cultural boom followed, with pop groups no longer considered subversive and censored.

Argentina was turning a page, to a soundtrack composed in large part by Soda Stereo — who, in turn, drew heavily from Anglo influences like The Beatles, The Police, and XTC. "Almost all the bands I've liked in my life have been from England," Alberti says in a separate Zoom interview, recalling The Beatles' *Revolver* as the first record he bought. From there, he rattles off groups like The Clash and the Sex Pistols as among his other influences.

Soda Stereo were Argentinian yet drew heavily from The Beatles, XTC and The Police

The band would go on to perfect a simple formula: catchy hooks, anthemic choruses, and muscular guitar riffs, all of which they also sprinkled with a healthy dose of Beatle-y experimentation: backwards tape loops, singalong refrains, and genre-hopping. Soda Stereo's sonic palette matured from innocent, new wave bops to 90s-style alt rock to shoegaze introspection. And at the center of it all, the powerful voice of Cerati, whose wild and curly mane along with his deep-set eyes made him a commanding presence on every stage.

Importantly, Soda Stereo were not only the first rock group from Latin America to find commercial success outside their home country; they were also the first to find cross-border success all over the continent. "In music, we were the same," Alberti says of his bandmates. "We got bored very quickly, and curiosity led us not to want to repeat ourselves — because the challenge of a band is not to repeat itself. That is where the great challenge for musicians lies. Generating a style without repetition is something very difficult. For that, you have to dedicate many hours to it.

"With Soda Stereo, we rehearsed every day of our lives, even Saturdays and Sundays, except when we were on tour," he furthers. "If not, at three in the afternoon we would start the rehearsal until eight at night. We didn't have a personal life. Obsession, playing, testing, improving, working: that's how all the Soda songs came out, playing every day."

Rolling Stone magazine recently named the band's 1990 album, *Canción Animal,* as the 16th best Latin American rock album of all time. It's the album that contains the group's most enduring hit, the propulsive Latin rock anthem *De Música Ligera*. At the same time, as with all of their albums, a Britpop influence is palpable. A song on *Canción Animal* like Entre Canibales ("among cannibals," in English) wouldn't have sounded out of place slotted between, say, Made Of Stone and Shoot You Down on the Stone Roses' debut one year prior.

Soda Stereo eventually broke up in 1997, with Alberti and Bosio both citing the pressures of extended touring as a key factor. Cerati, who went on to enjoy a successful solo career, died in 2014 after complications from a stroke. His ex-bandmates still carry the torch today, in addition to pursuing their own interests. Bosio, for example, currently performs with his own rock and electronic music duo, Shoot The Radio, while Alberti is a passionate environmentalist with his own foundation, Reevolution 21, focused on the climate crisis.

As for Soda Stereo, all these years later, it's within striking distance of what would be yet another first for a Latin American rock band. A petition calling for the band's nomination to the Rock and Roll Hall of Fame has collected over 36,000 signatures from 66 countries at the time of writing.

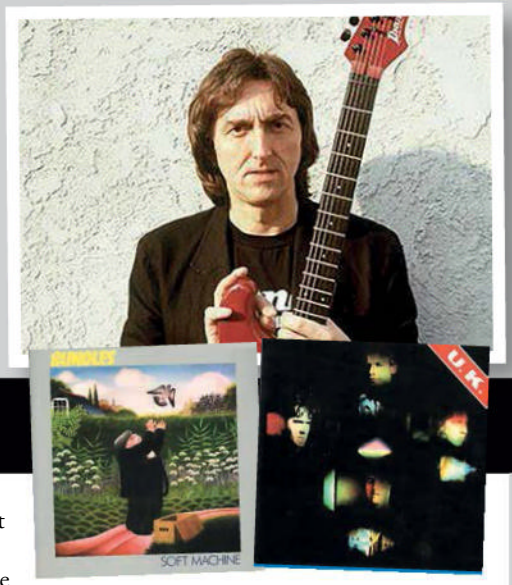
"Soda Stereo was the right band in the right place," muses Argentinian journalist Sergio Marchi, who recently published the book, *Algún Tiempo Atrás,* about the life of Cerati. "They were good. They were good-looking — and they worked hard, that's the thing. And the songs, obviously. They had many hits, and a lot of good songs."

Words: Andy Meek

Soda Stereo, Nada Personal, Signos, Doble Vida, Canción Animal, Dynamo *and* Sueño Stereo *are available on streaming sites.*

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: Allan Holdsworth

From the outset, British jazz-fusion and progressive rock guitarist (as well as violinist and composer) Allan Holdsworth chose to adopt a technique that might best be described as complex and challenging. As inscrutable as Confucius, he could manipulate the notes to make the kind of music that won him the admiration of Eddie Van Halen, Frank Zappa, George Benson, Joe Satriani and many more.

Born and raised in Yorkshire, Holdsworth was very much a product of his upbringing, exposed to bebop/free jazz at an impressionable age like his fellow northerner John McLaughlin, with whom it is easy to draw comparisons. While he had always wanted to play the saxophone, it was through the encouragement of his jazz pianist father that Holdsworth took up the guitar in his teens and formed Igginbottom with Steve Robinson (guitar), Dave Freeman (drums) and Mick Skelly (bass).

The band was assigned to a management team headed by Ronnie Scott and several members of pop group Love Affair including keyboardist/composer Morgan Fisher. As a co-producer of their first and only album, *Igginbottom's Wrench* (1969), Fisher had an opportunity to study the band at close quarters.

"This was a gorgeous, unique merging of melodic rock and jazz delicacy, far from the pretentious efforts of most 'jazz-rock' bands," Fisher told *RC*. "The blend of Holdsworth's and Robinson's guitar chords frequently sounded like one guitar playing a massively complex Debussyesque chord on 12 strings. The lightning-filigree solos from Steve and especially Allan brilliantly displayed their love for Coltrane, using scales I'd never heard before. By contrast, Allan's gentle vocals had a velvety, Chet Bakerish tone, but more modern, less sentimental, along with poetic and compassionate lyrics. Allan later cringed to hear his own recorded voice and hardly ever sang again after that album – a great pity."

Lucrative work was hard to come by for a man whose musical abilities outstripped many of his contemporaries, but he undertook one of his few sorties into the prog rock arena when he joined Tempest in 1972. Formed by Jon Hiseman and Mark Clark following the collapse of Colosseum, they enlisted the services of Holdsworth and vocalist Paul Williams to record a promising self-titled debut. Shortly after its release, another guitar supremo, Ollie Halsall, joined their ranks for a number of live dates, but Holdsworth choose to leave soon after.

Accepting an offer to join Soft Machine, he made his presence felt on their eighth album, *Bundles* (1975). It remains one of the band's finest and most accessible albums, where Holdsworth's contributions are only marred by their brevity. An unapologetic perfectionist, Holdsworth often insisted on doing take after take, even though the spirit and fire of the first was usually sublime enough.

Despite his achievements with Soft Machine, the ever-questing Holdsworth soon packed his axe and moved to America when offered the chance to work with the New Tony Williams Lifetime. A drummer of prodigious talent, Williams did much to shape the music of Miles Davis in the 60s, and Holdsworth must have relished the chance to work with someone who encouraged his input. He stayed long enough to record two albums: *Believe It* (1975) and *Million Dollar Legs* (1976). The former included one of his own numbers, Fred, becoming something of a Holdsworth 'standard'.

A perfectionist, Holdsworth insisted on doing take after take

Returning home, Holdsworth joined Pierre Moerlen's Gong, with whom he recorded *Gazeuse!* (1976), which remains an exciting work. As a non-member, he would later make assertive contributions to *Expresso II* (1978) and *Time Is The Key* (1979); there is an uninhibited freedom to his playing with Gong that he rarely captured in any future collaborative efforts.

The nomadic Holdsworth next accepted an offer to work with Bill Bruford in a jazz-rock fusion venture together with Jeff Berlin (bass) and Dave Stewart (keyboards), with ear-catching vocals supplied by Annette Peacock. Under the moniker of Bruford they released *Feels Good To Me* (1978), an album of extraordinarily diverse elements that somehow makes for a unifying whole. It foreshadowed *Discipline*-era King Crimson by several years.

Bruford underwent a brief hiatus when John Wetton encouraged his former Crimson sidekick to return to the remunerative realms of prog rock. Holdsworth went along for the ride with Eddie Jobson (keyboards/violin) also in tow, and when their impressive debut, *UK* (1978), was warmly received it was reasonable to assume that the band had legs. But at the first whiff of stadium rock excesses, tensions between Wetton and Holdsworth quickly surfaced, and the latter decided to exit post-haste along with an equally disillusioned Bruford.

Reconvening Bruford with the addition of keyboardist Dave Stewart, the band recorded *One Of A Kind* ((1979), every bit as gratifying as its predecessor. But growing increasingly dissatisfied with what he perceived as his own shortcomings, Holdsworth left the band to pursue a more personal agenda. After working with jazz pianist Gordon Beck, he guested on Soft Machine's much-lambasted *Land Of Cockayne* (1981), a far better album than critics suggested, even if, at times, the band were clearly in thrall to Weather Report.

The following year he formed I.O.U., with whom he recorded three laudable albums, the final two in America, where he relocated in '82. Holdsworth released a succession of exemplary solo albums over the next few years, including *Atavachron* (1986), *Sand* (1987), *Wardenclyffe Tower* (1992), and *Hard Hat Area* (1993) among others.

After 2003 Holdsworth chose not to record any further studio albums. He always believed that the best form of communication came through improvisation. The endless possibilities of music created in the moment was more appealing to him.

Holdsworth died in 2017 aged 70. Unlike Hendrix or Clapton, mass adulation had never posed a problem for someone whose lightning legato runs demanded the listener's unwavering concentration. But whether the average listener could actually compute what he played was entirely dependent upon their level of musical expertise. Most of us struggled. But it didn't stop us trying.

"It would be best to describe Allan as a Bradford iconoclast," sums up fellow musician, Dave MacRae. "I never met another guitar player who was not in awe of his creative ability."

Words: Lin Bensley

Allan Holdsworth* Leverkusen '97 *is out now on Manifesto.

BIRTH! SCHOOL! WORK! DEATH!

Baxter Dury... on the soundtrack to his life

Ian Dury & The Blockheads Sex And Drugs And Rock And Roll (Stiff FREEBIE 1, 7", UK, 1978) **£20**

It's really where it all began. It fed into my soul at a very young age, listening to and seeing what dad was playing, the music he was making. There's no denying being so close to what was happening was amazing and I got an example of the sharpest crossover music that existed then. It was very powerful; I was a bit like 'woah'. I felt the power and I saw how hard they all worked and how they perfected it. That was my early musical education. I was on the front cover of *New Boots And Panties!!* I was five and dad asked me to come along, so I did.

Shakin' Stevens Green Door (Epic EPC A 1354, 7", UK, 1981) **£1**

This was the first record I bought. We were living in Tring, this suffocating town, because dad was a little bit more successful and had had a windfall. We moved there and I got it from WH Smith, probably to offend dad and the family. I'd been culturally and precociously fed on rock'n'roll and I chose my own version of that in the shape of Shakin' Stevens. It undoubtedly sent quite a toxic message to someone like dad, but it was like my sovereignty, me gaining my own musical independence. Dad didn't tell you what to listen to, but he encouraged you aggressively.

Beastie Boys *Licensed To Ill* (Def Jam 450 062 1, LP, UK, 1986) **£30**

I was 14, part of this gaggle of bohemian kids in West London into hip-hop, which was filtering through the pirate radio stations we were listening to. I was into Run DMC. At first, the Beastie Boys seemed a bit cynical, like hip-hop packaged for white kids, but they were relatable. It was then that I started thinking about doing my own thing. I was blessed growing up surrounded by musical instruments, as well as sophisticated, clever people playing music. I always had this appreciation for people playing and it was kind of absorbing.

John Coltrane *Blue Train* (Blue Note BLP 1577, LP, US, 1957) **£180**

I listened to a lot of jazz when I was growing up: it was part of my musical education and my boho upbringing. I was surrounded by it and some of the more avant-garde, atonal jazz was a struggle because it's so impulsive, but John Coltrane is so very rich and melodic. *Blue Train*, *A Love Supreme*… I had no choice but to love them. I was 17, had left home the year before, and was living in a house in Shepherd's Bush and this is what I listened to all the time, much to everyone else's disgust.

Tracy Chapman Fast Car (Elektra EKR 73, 7", UK, 1988) **£2**

Tracy Chapman's Fast Car is the soundtrack to my first love. It's really cheesy, but you know… I was young, naive and a bit of a late bloomer. I was in love, in awe and bludgeoned with Tracy Chapman and Fast Car. It was always playing, it felt like it was on repeat. I was soft and this is soft, and it really epitomised this moment in time in my life. It is a really good song and really well written, it's not cynical at all, but no, I don't listen to it now.

The Strokes Last Nite (Rough Trade RTRADES 041, 7", UK, 2001) **£20**

My first release on Rough Trade was [2001's] Oscar Brown and The Strokes' Last Nite was huge that year for them. Geoff Travis played me this old tape of it and I was like, "Urgh, it's a load of old bollocks." Geoff looked at me a bit upset as they were signing lots of stuff like that. I didn't fit in with it. When it got big, I started to get it, I was a bit slow. I met the singer once; he was a bit spaced out by all the attention he was getting.

The Velvet Underground Oh! Sweet Nuthin' (On *Loaded*, Atlantic 2400 111, LP, UK, 1971) **£70**

I nicked the chorus of this for Oscar Brown. Rough Trade didn't ask Lou Reed and when they did, he took 99.99 per cent of the royalties. It was Single Of The Week and I was really pleased and the bastard took everything. It was a very Geoff Travis kind of thing to do, though. He said, "Don't worry, don't ask him, he'll know it's the right thing to do." Dad did his only American tour with Lou Reed – he hated dad, dad hated America.

Delilah Holliday, Baxter Dury, Etienne De Crecy *BED* (Heavenly 962.H029.010, LP, UK, 2018) **£12**

We made one album. It was fine at first, gentle and easy – we worked very quickly. Once it became real and there was pressure, we turned into a band. Instantly, it fell apart, and I realised why I've never been in a band with anyone else because we all had our own opinions and you really need a pre-nup: "You said this word, I influenced you here by saying this…" I'm quite bossy, and that's fine on my records but it's a different dynamic in a group.

Kendrick Lamar *Mr Morale & The Big Steppers* (Top Dawg Entertainment 00602445886906, CD, UK, 2022) **£10**

I made the new album with [producer] Paul White and I'd spent lockdown listening to Frank Ocean, Tyler The Creator, Kendrick Lamar, all these artists everyone else had been into for years and I was late to, and Kendrick was an influence from a great distance. I get bored by indie and it's kind of culturally bland. US hip-hop is the most interesting, most adventurous, and most punk music at the moment, dealing with class and sexuality and race in a bold way.

Captain Beefheart And His Magic Band I'm Glad (On *Safe As Milk*, Buddah Records BDM 1001, LP, US, 1967) **£120**

This was another record that had a big influence on *I Thought I Was Better Than You* although you wouldn't know when listening to it. I'm Glad is this rough-round-the- edges soul ballad. I could listen to this at any time and find it inspiring. Beefheart has got this raw, gritty sounding voice that isn't soul, but it is. We listened to a lot of different stuff during the recording of the album, like, for example, Nancy Sinatra and Lee Hazlewood's Summer Wine for tone.

Interview: Lois Wilson
I Thought I Was Better Than You *is out now on Heavenly.*

10 OF THE BEST

This month: **Ed Banger Records**

DJ Mehdi ***Lucky Boy***
(Ed Banger 6143676, LP, France, 2006) **£20**

Mehdi Favéris-Essadi started out making beats for MC Solaar and Daft Punk, and later became Ed Banger's first superstar DJ. With *Lucky Boy*, he bestowed on the label its first LP proper, following a raft of hot 12"s from the likes of Busy P, Mr. Flash, Justice and even a one-off from N*E*R*D. DJ Mehdi's forward-thinking fusion of b-boy electro, hip-hop and filter disco – which he called "future breakdance" – was the perfect hotbed for the likes of Chromeo; the French-Canadian electro-funksters appeared on I Am Somebody at the peak of their powers.

Krazy Baldhead ***The B Suite***
(Ed Banger EDCD 009, 2LP, France, 2009) **£20**

Marseille electronic producer Krazy Baldhead (Pierre-Antoine Grison) is not Ed Banger's most prolific or best-known artist, but he's nothing if not fastidious. *The B Suite* is, as the name suggests, a record that comes in movements rather than songs, with four in all. Each side of the vinyl is like a canvas for Grison to express himself and demonstrate what can be achieved by a true master. His 2009 debut was not just a showcase for his talents but a showcase for electronic music itself.

Uffie ***Sex Dreams And Denim Jeans*** (Ed Banger BEC 5772689, 2LP, Europe, 2010) **£100**

If Ed Banger sometimes had the reputation of being a bit testosterone-heavy, then rap teen queen Uffie has at least gone some way to redress the balance. Called the "godmother of the synth girl scene" by *The Guardian* when she finally released her debut album in 2010, *Sex Dreams And Denim Jeans* epitomised what has retroactively been termed Indie Sleaze, mixing up electro synth music with indie riffs and attitude.

SebastiAn ***Total*** (Ed Banger BEC 5772823, LP, Europe, 2011) **£30**

Sébastien Akchoté-Bozović, the Serbian-French musician from the leafy western suburbs of Paris, made a name for himself at Ed Banger primarily as a remixer. His debut album didn't exactly change that perception, though it is as eye-popping and in your face as the Jean-Baptiste Mondino shot on the cover. *Total* is a maelstrom of glitchy electronica, frantic techno and distorted digital mayhem. Strident though it is, there's always the sense that a pileup could ensue at any moment, or your actual brain might sustain a DDoS attack that may leave you gibbering and malfunctioning. Definitely worth a blast then.

Mr. Flash ***Sonic Crusader*** (Ed Banger BEC 5161721, 2LP + CD, France, 2014) **£20**

Not a studio album as such, but more a collection of bangers hitherto dispatched on previous releases. Flash – like the Grandmaster rather than the detergent – embodies the label's seamless absorption of both French disco and all things Americana. That's perhaps best exemplified on Motorcycle Boy, with its bluesy harmonica and samples of The Marcels' Blue Moon, and Number One, which features an inspired contribution from Flushing Queens' finest rapper chef, Action Bronson. Mr. Flash, incidentally, was the first artist to bring out a track on Ed Banger, with 2003's Radar Rider.

Various ***Vandroid***
(Ed Banger BEC 5161806, 2LP, France, 2014) **£30**

Most of the Ed Banger crew grew up on *Métal Hurlant*, featuring the mutant comic strips of influential sci-fi illustrator Jean Giraud aka Mœbius, so the fact they came together to soundtrack a comic probably shouldn't come as much of a surprise. *Vandroid* is supposedly based on a lost feature film from 1984 about a Frankensteinian robot with feelings, meaning Busy P (head honcho Pedro Winter) and the stable regulars get to indulge their John Carpenter fantasies with heartfelt electronic pastiches.

Cassius ***Ibifornia***
(Ed Banger 4786491, 2LP, Europe, 2015) **£20**

Boombass and Philippe Zdar were never as well-known as their Daft Punk compadres, though they were just as well-connected, with the release of *Ibifornia* warranting participation from four labels including Interscope Records, collaborations with Pharrell, Cat Power and Mike D giving *Random Access Memories* a run for its money. Albums of their pristine Balearic funky house were rare events between their 1999 album and the tragic accidental death of Zdar in 2019, though the influence the pair exerted on the 'French Touch' is immeasurable both together and apart.

Justice ***Woman Worldwide*** (Ed Banger EDLP 2018-1, 3LP + 2CD, Europe, 2018) **£150**

Grammy Awards might be prestigious, but the process is so byzantine that sometimes it's difficult to see what or who they're for. That all changed for electro geeks when *Woman Worldwide* unexpectedly won the Dance/Electronic category in 2019. Although well-deserved, it came out of the blue for Justice, who'd been shredding with their distorted digital dance music since forming back in 2003. The album works as an augmented simulation of their live show, a pumped-up greatest hits with everything turned up to 11.

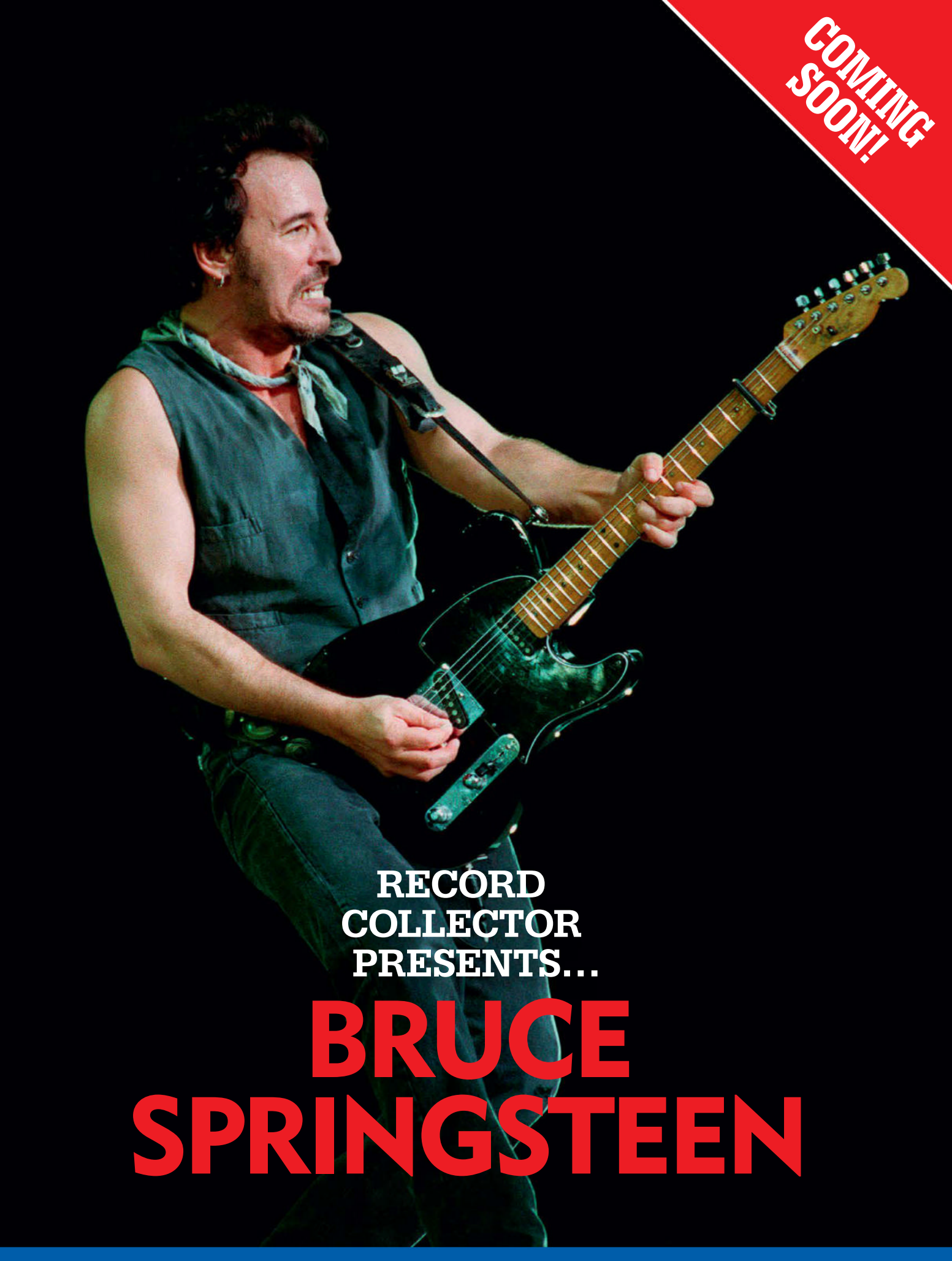
Gaspard Augé ***Escapades*** (Ed Banger EDLP 2021-2, LP, Europe, 2021) **£15**

Gaspard Augé, one half of Justice, got to indulge his progressive electronic side on his debut solo album in 2022. Much of it is imbued with the stately grandeur of old Europe in much the same way Ultravox lived out their imperialist fin-de-siecle electric dreams with *Vienna*. *Escapades*' maximalist approach segues easily from the baroque to the kitsch and back, interspersed with big hitters like Force Majeure, a storm of paradiddles and power chords.

Mr Oizo & Phra ***Voilá*** (Ed Banger Records EDLP 2022-1, LP, Europe, 2022) **£15**

Quentin Dupieux aka Mr Oizo is a queer bird for sure. When he's not making surrealist movies like *Rubber* about a homicidal car tyre, or *Deerskin (Le Daim)* featuring Jean Dujardin as a man in a dark relationship with his own leather coat, he's making weird, squelchy records that nevertheless exert plenty of charm. One such beautiful oddity is *Voilá* with Crookers rapper Phra, a pugnacious Italian MC who spits rhymes (in Italian, natch) over Oizo's Madlibian samples, tearing up everything from Ol' Dirty Bastard to Sylvie Vartan.

Words: Jeremy Allen
Justice's* Hyperdrama *is out 26 April via Because Music / Ed Banger.



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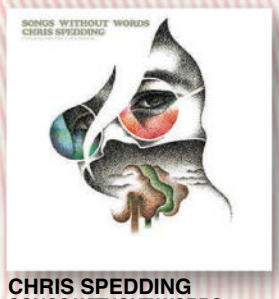

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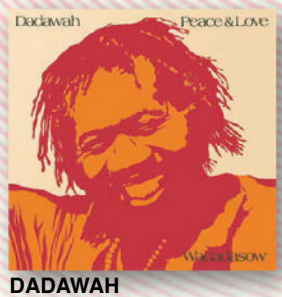

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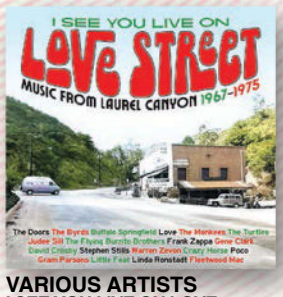

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